

Billboard

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YEAR

Billboard Publication

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SUCCESS ON ALL LEVELS MIDEM Report: \$20 Mil In Deals

By MIKE HENNESSEY

CANNES. The 11th International Music Industry Market-MIDEM closed up shop here Thursday (27) after a hectic, record-breaking seven days of activity in which a reported \$20 million worth of business was transacted.

Offering a wider range of events than ever before and a record number of exhibitors, MIDEM was a success on all levels, except for the newly added ground floor of exhibition space in the Palais Des Festivals where 23 exhibitors complained of a

have taken a party from Cannes to Sardinia to celebrate the signing that be cancelled (Early reports filtering into the U.S. had the group signed for a reported \$12 million with RSO the domestic distributor.)

Cancelled, too, was the much-anticipated appearance of Paul Anka at the French Variety Club gala in aid of the French Variety Club (Continued on page 63)

Termination Part Of C'right Law Brings Pub Flak

By MILDRED HALL

WASHINGTON. The controversial termination of transfer section in the new copyright law, allowing authors and composers to reclaim existing copyrights during their 19-year extension of renewal period, has brought considerable flak to the Copyright Office.

Comments challenge and criticize (Continued on page 63)

U.S. Grand Jury Eyes Wholesale, Retail Procedures

By JOHN SIPPEL

LOS ANGELES. Wholesaling and retailing of records/tapes nationally are being investigated here by a local federal grand jury.

The investigation centers around NARM members, some of whom have received notices advising them

that they could possibly be subpoenaed for personal appearances before the grand jury here.

The directive also asks for definitive information concerning marketing activity from individual NARM wholesale and retail members.

The documents or documented information sought is to be sent to Assistant U.S. Attorney Johnathan C. Gordon, antitrust division, Room 1444, Federal Court House, Los Angeles. Gordon, when contacted, would offer no comment on the probe.

NARM is not directly involved in the investigation. Its list of approximately 150 to 200 members was used as a guide to prompt firms in wholesale and retail with whom the government's investigation could be conducted.

NARM is asked to produce minutes of its meetings, as an example. (Continued on page 73)

Clearer Focus For Home Video Market

By STEPHEN TRAMMAN

NEW YORK. Major developments here and abroad in the past month are bringing the potentially giant home videocassette market into clearer focus for the music industry.

And its role in the much larger consumer entertainment market also is getting attention from both software producers and hardware manufacturers.

Consider these developments: • RCA announces that its videocassette system will not be in the U.S. before the fourth quarter of 1978, a year later than anticipated. The

player is targeted for under \$300 and a two-hour, two-sided disk, now in the lab, could sell for as little as \$12. • MCA/Philips maintains its timetable for a regional U.S. market entry by late 1977 for its joint optical videodisk will be met, after evaluation and analysis of field testing to start soon in demographically selected homes.

• Separately, MCA is manufacturing its own industrial videodisk machine for a U.S. government agency. And Philips officials here and in Holland flatly deny rumors of

a record/play videodisk in the lab that could sell for \$2 to \$3.

• JVC in Japan, 51% owned by Matsushita, will enter the American market later this spring with a fourth incompatible half-inch home videocassette system. It will join the Sony Betamax bowed in late 1975 and the Quasar (Matsushita/Panasonic) VR-1000 and Sanyo V-Cord II, both launched this month.

The JVC and Quasar units will sell for under \$1,000, versus \$1,300 for Sony and Sanyo. (Continued on page 45)

MCA In Steps To License Music Usage On Videodisk

By IS HOROWITZ

Public's Voice Heard In N.Y. Disco Policy

By RADCLIFF JOE

NEW YORK. The owners of Abracadabra, Manhattan's newest disco, will depend heavily on public opinion for its design, facilities and basic operational ideas.

Ray Webb, who heads the venture, explains that although Abracadabra's basic theme will revolve around magical and occult concepts, vital aspects of the facility will be structured to facilitate the needs of the people who will use it.

The club will be a membership-only room geared largely to music industry people. These members will decide what nights Abracadabra (Continued on page 41)

NEW YORK. Steps to provide for interim licensing of music on videodisk are being taken by MCA Inc., which is stockpiling program material in anticipation of the market launch of the optical disk system in conjunction with Philips at year's end.

The company's latest contract form for music synchronization rights includes specific provisions for videodisk and/or videocassette transfer.

It represents the first overt move by a user of major potential to regulate a revenue flow to copyright holders for videodisk sales.

Although the MCA form does not fix a rate, it does provide for negotiated advances and a timetable for (Continued on page 18)



"WIKI & WITHERING" the fourth A&O album from Genesis is already an FM airplay monster and has been making dramatic jumps towards the top of the charts. A masterpiece in the uniquely distinctive Genesis style, the music ranges from beautiful melodies to soul food jokers know for their unparalleled live show, Genesis has embarked on a mass World Tour '77, with over 40 U.S. dates set to begin Feb. 7. (Advertisement)



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 - ☐ Rack operators, record & tape distributors, one-stop juke box operators, exporters and importers of records and tapes
 - ☐ Radio and television personnel, including program & music directors, as well as independent programmers, disc jockeys
 - ☐ Record companies, independent producers, pressing plants and manufacturers of software, hardware, professional equipment, Recording studios
 - ☐ Recording artists, performers, attorneys, agents, managers
 - ☐ Buyers of retail, including concert promoters, impresarios, clubs, hotels, auditoriums, arenas, concert locations
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Industry Leather

ter. "We've had four or five... either." Logan, in a town where, um, actually. "We're running on 'm holding my breath that the

Jerry studio has fared better than mchine Music Below zero tem- for the pipes which burst and idio, causing moderate damage. ally, supplied by T.V.A., encour- an energy form that's soon biggest headaches. "It's cold in dains Paul Tannen, head of the operation here.

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sales and pressing plant oper- (Continued on page 18)

PVC Price Hike Looms By Spring

By ROMAN KOZAK

NEW YORK. Despite the cold, gas shortages and a 5% increase in imported crude oil prices, the price of poly vinyl chloride (PVC), the plastic used in making records, has remained fairly steady.

But prices are expected to rise in the next quarter.

Although Kaiser Century, a supplier of PVC, raised its prices about two cents a pound at the beginning of the year, PVC manufacturers have generally held the line with Tenneco, a major producer, allowing temporary allowances on PVC orders until February.

Industry sources say that prices have been held because of technical market reasons, there has been an overproduction of PVC in recent months, while at the same time this is a slow period for PVC orders.

This has resulted in a relative surplus of the plastic, but that is expected to be consumed within two months. Then it is expected that PVC will rise about two cents a pound around the board.

Industry figures cognizant of the terrible winter weather have appreciated that much as the cold weather problems, they have not been immediately faced with escalating prices for PVC.

(Continued on page 6)

Cap Sees \$7.98 LPs For Superstar Names

By ELIOT TIEGEL

LOS ANGELES. Capitol will go with selective \$7.98 LP releases, when it has appropriate superstar product available. At present there are no LPs forthcoming by artists in this category.

For the supervising act, which Don Zimmermann, the label's executive vice president and chief operating officer, says require higher royalty rates, merchandising, packaging and advertising budgets. Zimmermann emphasizes that it will be a "selective increase when it occurs," but there is no timetable for this rise to put Capitol on a parity again with RCA, Columbia and CTI which have all entered the \$7.98 battleground.

Chicago Branch On Agenda For Distrib Simone

LOS ANGELES. Joe Simone, veteran Chicago independent label distribution executive, is planning to open a Chicago warehouse stocking branch sometime around March 1.

Simone, who opened Progress Distributing, Chicago, in 1970, now has sales offices in Columbus and Cincinnati.

Simone has hired Harold Davis, former Summit, MS and last manager for Phonodisc, Chicago, as his general manager. Davis is seeking a location in the Northwest suburbs. Simone says he has not confirmed any lines as yet. Rumor is strong that he will come up with A&M and Motown.

Simone's Chicago location would directly buck Milt Salomone's 31-year-old MS Distributing, which now is the stronghold for indie labels in Chicago.

Among the LPs highlighted were Pink Floyd, Jeff Beck, Neil Diamond. (Continued on page 78)

ABC Launching New Distributing Arm

LOS ANGELES. ABC Records has formed a new division, ABC Records Distributing Inc., placing Don England, its former label marketing chief, at the helm.

The new division is comprised of the label's total sales, distribution and manufacturing operations, according to England.

He notes there will be some reorganization within the company, including bringing in specialists to handle various areas like manufacturing and distribution.

The division was formed in an effort to close supervisory sales, distribution and production, England says.

When the distribution department was a part of ABC Records, in- ventories were maintained in nine branches. Those branches will now be renamed ABC Records Distributing Inc.

CBS Ups Wholesale On Most \$6.98 LPs

NEW YORK. CBS Records has increased its wholesale price for all \$6.98 LPs, excluding its Masterworks and show series.

For dealer accounts the price goes from \$3.61 to \$3.65; and for sub-distributors accounts the price rises from \$3.36 to \$3.38.

All albums with the prefixes PC, PE, PZ, CQ, EQ, and ZQ is affected by the price rise. The pricing on tapes is not affected.

Basically, distribution personnel duties, will not shift but there will be promotions and additions, which England will name shortly.

All personnel previously working under England will now be employed by ABC Records Distributing Inc.

ABC Records Distributors Inc., has depots and sales offices in New York, New York, Mass.; Burbank, Calif.; San Francisco, Calif.; Atlanta, Ga.; Cleveland, Ohio; and Dallas, Texas.

EAST, WEST MOVE CLOSER AT MIDEM

By PETER JONES

CANNES. The forging of ever closer music links between Eastern European countries and the West emerged as one of the more significant developments at MIDEM this year.

Representatives from Bulgaria, Poland and Czechoslovakia attended a meeting of executives of the International Federation of Producers of Phonograms and Videograms (IFPI) and all expressed a desire to join Czechoslovakia, Yugoslavia and Polish delegates said they hoped IFPI groups would be set up in their countries.

The urgency of the requests was (Continued on page 57)

Convicted Record Thief Wants To Work In Disk Store

By JOHN SIPP

LOS ANGELES. If admitted album shoplifter John Philip Ciohesky 40, can get a job at a retail record store security expert, he will be confined on weekends only during his impending nine-month county jail prison sentence.

Criminal Court Judge Earle C. Ryan, sentenced the thief of four defendants who were members of an LP booster ring indicted by a local grand jury last year (Billboard, April 1, 1976).

Judge Broady sentenced Ciohesky to county jail, after allowing given

two other defendants, Thomas Dionio, 31, and Joseph Francis Frick, 39, who reside in Marina Del Rey and Burbank, each with two suspended sentences and \$500 fines.

Judge Broady said he had studied the previous arrest and conviction records of all three and determined that Ciohesky's prior East Coast convictions indicated he required "shock treatment" to correct Ciohesky's "patterned behavior."

Judge Broady singled out the Wherehouse chain as a possible employer, noting that Ciohesky's attorney, Paul Fitzgerald, had written

Lee Hartstone Dec. 14, 1975, seeking an anti-theft consultancy job with the 70-plus California retail chain.

In his letter, Fitzgerald described his client as "an extremely bright, very alert savvy individual who has been stealing phonograph records for years. He's intimately familiar with security or lack thereof in virtually every major record outlet across the country."

In a job profile composed by Ciohesky, referred to Hartstone, the defendant stated: "Each (Wherehouse) store can be ripped off easily."

He said that despite guard railings and two-way mirrors in the Westwood, Calif., Wherehouse outlet, he could walk out of the store seven or eight times with LPs in his pants.

He was referring to a specially-constructed pair of pants in which the booster secreted stolen LPs.

Ciohesky offered to demonstrate his booster technique, aided by his wife Angers.

To put in an adequate security guard post in his store, would cost Hartstone as much as his loss from his thefts, Ciohesky said. (Continued on page 63)

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Pact 4 Name Acts, Stress Marketing

By SALLY HINKLE

ATLANTA—CBS Records held its beginning of a year marketing meet this weekend in Atlanta, announcing four new artist acquisitions and stressing its commitment to "central core marketing."

The four-day meet, which began Thursday (27) at the Omni International Hotel, was co-chaired by Jack Crapo, senior vice president and general manager of marketing for CBS and Paul Smith, vice president marketing branch, distribution, who gave the keynote address.

The meetings brought together 550 CBS personnel including executives from New York, L.A., Nashville, members of CBS branches and CBS Records International, along with artists, managers and press.

The new signings announced over the weekend include James Taylor, Bobby Goldsboro, Mick Taylor and Bob James, in making the announcement concerning

Taylor, Walter Yetnikoff, president, CBS Records Group, said Columbia has acquired exclusive worldwide distribution to all of Taylor's future LPs. His first record for the label will be produced by Peter Ascher and will be released by the middle of the year. The Goldsboro announcement was made by Ron Alexenburg, senior vice president EIC and Associated Labels. Goldsboro's first single will be released next week.

Bruce Landvall, president CBS Records Division, announced Columbia had signed Mick Taylor and Bob James to that label. A Saturday morning multi-media product presentation and Sunday morning merchandising seminar, chaired by Don Dempsey, Columbia vice president of marketing, centered around a 60 LP release within the next 90 days. Among the LPs highlighted were Pnk Floyd, Jeff Beck, Neil Diamond.

(Continued on page 78)

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It is the superstar acts, which Don Zimmerman, the label's executive vice president and chief operating officer, says require higher royalties, merchandising, packaging and advertising budgets.

Zimmerman emphasizes that it will be a "selective increase that occurs," but there is no timetable for this rise to put Capitol on a parity with WEA Corp., RCA, Columbia and CTI which have all entered the \$7.98 battleground.

(RCA raised the price of all its Red Seal and original cast LPs, Columbia raised the "A Star Is Born" LPs from \$6.98 to \$7.98, and Mercury to raise its key catalog LPs to \$9.98. WEA says it is going across the board and CTI is the first independent to raise all new LPs to \$7.98.)

Zimmerman asks quick to point out that two years ago when the highest mono list was \$3.98 there were some artists who were sold at \$4.98. "So the price of records hasn't risen as drastically as have other items," he says.

The decision to go to \$7.98 will be made at Capitol by executive personnel in tandem with key marketing executives.

Zimmerman leaves himself this way out of being locked exclusively to a "selective only policy." "I'll be selective but things change very rapidly."

Zimmerman says \$7.98 is inevitable for the entire industry because "everyone is faced with pressures of inflation and shrinking margins. Eventually the rise has to go across" (Continued on page 16)

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Simone's Chicago location would directly back Milt Salton's 31-year-old MS Distributing, which has the strongest indie labels in Chicago.

Nashville's Music Industry Frozen By Winter Weather

By GERRY WOOD

NASHVILLE—Severe winter conditions with resultant gas shortages and cold weather problems have crippled the Nashville music industry literally and figuratively.

Everything from broken appointments to broken pipes to broken bones have put a crimp in the publishing, recording and booking operations in this usually mid-wintered recording capital.

Thousands, perhaps millions of dollars, have been lost because of the adverse weather effects on the Nashville music business.

Though most of the effects have been physical and tangible, many industry leaders agree with Jerry Crutchfield, head of MC A Music, who observes, "This is a deterrent to creativity—everybody's put themselves in a holding pattern."

Claiming, "You can have your choice in studio time," Crutchfield, once an independent producer, reflects an optimistic note that many Nashville executives have voiced: "There has been a slowdown in studios because everybody's cooling it. Since the first of January, I've done one session. But I've used the time to catch up."

Jack Logan of Music City Records studio also has

felt the pinch of the weather. "We've had four or five sessions cancelled over the last 45 days. We've lost up to \$3,000 because of the weather," Logan, in a town where natural gas is at a premium, admits. "We're running on gas at the moment, and I'm holding my breath that they won't cut it off."

The Music City Records studio has fared better than the RATS Studio of Combine Music. Below zero temperatures were too much for its pipes which burst and flooded the basement studio, causing moderate damage.

Firms with electric heat, supplied by TVA, encountered few problems. But gas, an energy form that soon dwindled, provided the biggest headaches. "It's cold in these old houses," complains Paul Tannen, head of the Colgems/Screen Gems operation here.

Broken pipes were one problem, but Tannen emphasized an even more important one: "This has affected artists. People don't feel like getting into it. It's been quiet studio-wise. And it's been harder getting songs cut because producers are saying they aren't doing anything."

Beyond affecting retail sales and pressing plant operation. (Continued on page 18)

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Criminologist Court Judge Earle C. Broadway broached that possibility when he sentenced the third of four defendants who were members of an LP booster ring indicted by a local grand jury last year (Billboard, April 1, 1976).

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two other defendants, Thomas Doroio, 31, and Joseph Francis Finkler, 39, who reside in Marina Del Rey and Burbank, here, respectively, suspended sentences and \$500 fines.

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(Continued on page 63)



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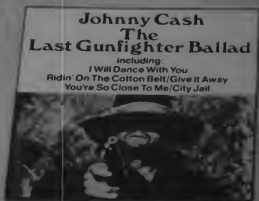
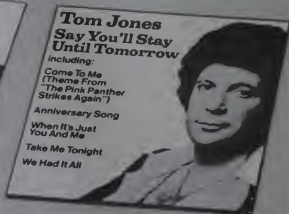
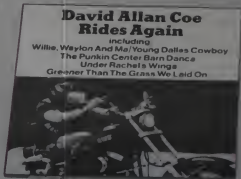
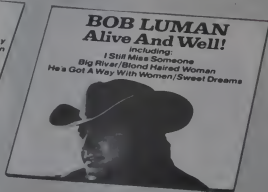
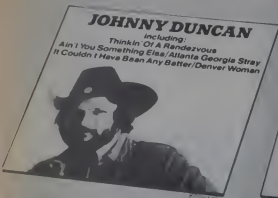
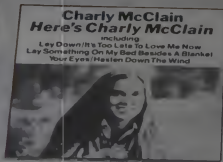
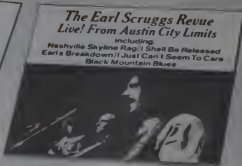
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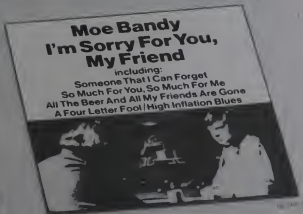
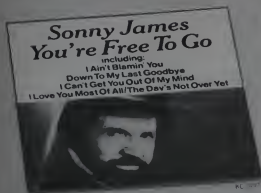
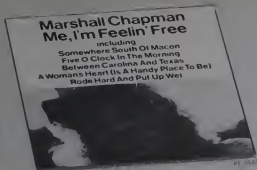
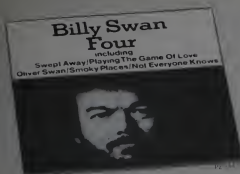
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New excitement from Columbia and Epic Records and Tapes.

10 Top Entertainment Firms Pegged By Price Waterhouse

By CLAUDE HALL

LOS ANGELES—Price Waterhouse—in a 1976 financial and accounting procedures on returns of 10 major record companies, reveals that while CBS Records may be No. 1 in terms of revenues from records and music publishing for fiscal 1975, RCA Corp. was the major entertainment giant in the U.S. with total sales for the year of \$4,815,800,000.

The 10 companies studied, in order of gross revenues in records and publishing, were:

CBS Inc. \$484,300,000; Warner Communications \$313,787,000; American Broadcasting Companies \$157,426,000; MCA \$137,921,000; Transamerica Corp. \$96,738,000; GRT Corp. \$33,084,000; Columbia Pictures Industries \$30,100,000; Twentieth Century-Fox Film Corp. \$17,927,000; Walt Disney Productions \$10,203,000.

RCA's separate record and music sales figures were not available. However, an amount of \$1,171,000,000 was disclosed as revenue from RCA's electronics-consumer products and services division. Besides records and tapes, this figure included television and audio products, consumer services and parts and accessories.

Interestingly enough, Price Waterhouse is quick to conclude that "Sales by the recording industry are

volatile due to changing consumer tastes and the public's acceptance of a third party, the artist. The industry is supported by discretionary income and is vulnerable to economic slow-downs.

"Because of the volatile nature of the recording business, several accounting practices have evolved which are unique to the industry. These include practices surrounding record return privileges, inventory evaluation, the matching of royalty and fee costs to related revenues and record master costs."

Price Waterhouse found that sales in the record industry are generally accomplished by a right of return or exchange privilege. "This practice has developed due to the difficulty in assessing consumer preferences and the unwillingness on the part of customers to take the risks associated with unknown artists.

"The return privilege serves to induce customers to carry larger inventories than they might otherwise have because.

"Because of the return privilege,

manufacturers and distributors generally make a provision in their financial statements for the anticipated return of merchandise from current and prior sales. In the balance sheet, an allowance for returns is most often combined with the allowance for doubtful accounts and offset against trade accounts receivable.

"The income statement would normally show the estimated returns as a deduction from gross sales. But estimates of returns are made based upon one or more of the following considerations:

1. the company's historical return experience; 2. the business climate; 3. the nature of the company's product including the popularity of the records and the artists; 4. the company's distribution system."

Five of the 10 companies disclosed provisions for returns. CBS reports the practice of recording revenues from sales of products as shipped and services as rendered. Generally, allowances for estimated returns are provided based upon prior experience.

RECORD YEAR'S INCOME

Memorex Triples '75 Performance

By STEPHEN TRAIMAN

NEW YORK—Record 1976 income of \$24.9 million—triple the prior year's on a 31% sales increase to \$34.6 million underscores the Memorex Corp. turnaround. And a

multimillion-dollar plant expansion in its Santa Clara, Calif., home base will more than double the firm's capacity for blank audiotape and accessories by this summer.

This forward look at the future of the blank tape industry emanates from Robert Wilson, chairman and president, who announced the record results. The 1976 income is before extraordinary credit, and compares to the 1975 total of \$8.2 million.

Net income for the year was a record \$40.1 million, including an extraordinary credit of \$15.2 million from utilizing tax loss carry forwards. In 1975, the company purchased of Memorex debentures and the related tax loss carry forwards resulted in an extraordinary gain of \$3.9 million, with other extraordinary credit bringing net income to \$18 million.

In the fourth quarter alone income before extraordinary credit was \$7.2 million, compared to \$3.2 million for the similar 1975 period on revenue of \$100.1 million, a 43% gain from the \$69.6 million of October-December 1975. The company's total indebtedness was reduced.

(Continued on page 41)

RSO Repackages 9 Historical LPs

LOS ANGELES—RSO Records has released nine repackage albums in the latest phase of historical releases developed by label president Al Coen.

Also involved are Cream, Blind Faith and Eric Clapton with each album packaged in its original artwork. The reissue program began in November with the "Bees Glee Gold Vol. 1."

Coen says the albums were packaged in original form to give today's fans the shape and feel of those albums at the beginning of the 1960s.

Market Quotations

As of closing Tuesday January 13/77									
1975	High	Low	NAME	P-E	Ratio	1976	High	Low	Close
41 1/2	16 1/2	ABC	18	308	40%	36%	40%	40%	40%
8 1/2	4 1/2	Amper	15	100	1%	1%	1%	1%	1%
8 1/2	2 1/2	Automatic Radio	3	100	40%	40%	40%	40%	40%
8 1/2	4 1/2	CBS	11	315	100%	54%	54%	54%	54%
11 1/2	4 1/2	Columbia Pictures	8	1314	100%	1%	1%	1%	1%
11 1/2	4 1/2	Craig Corp.	3	78	100%	100%	100%	100%	100%
63	4 1/2	Danvers West	17	278	41%	41%	41%	41%	41%
5 1/2	2 1/2	EMI	6	1	3%	3%	3%	3%	3%
27 1/2	14 1/2	Gulf + Western	4	266	1%	1%	1%	1%	1%
7 1/2	3 1/2	Hush	10	132	3%	3%	3%	3%	3%
30	16 1/2	Warner Industries	7	120	31%	31%	31%	31%	31%
63	4 1/2	Act	4	266	1%	1%	1%	1%	1%
11 1/2	6 1/2	Williams Radio	7	22	80%	80%	80%	80%	80%
27 1/2	16 1/2	Manufacturers Electronics	12	62	23%	23%	23%	23%	23%
42	25 1/2	MCA	7	265	41%	41%	41%	41%	41%
12 1/2	10 1/2	MGM	18	7	1%	1%	1%	1%	1%
68 1/2	51 1/2	JCM	20	163	31%	31%	31%	31%	31%
4 1/2	1 1/2	Morse Electric Products	18	163	1%	1%	1%	1%	1%
58	41 1/2	Western	12	282	1%	1%	1%	1%	1%
28	16 1/2	North American Photo	6	48	34%	34%	34%	34%	34%
23 1/2	16 1/2	Piedmont Industrial National	12	282	1%	1%	1%	1%	1%
30 1/2	26 1/2	Playboy	15	176	8%	8%	8%	8%	8%
63	16 1/2	Superscope	12	1310	20%	20%	20%	20%	20%
47 1/2	28 1/2	Tamco	18	372	8%	8%	8%	8%	8%
10 1/2	5 1/2	Telcor	6	125	18%	17%	18%	18%	18%
47 1/2	28 1/2	Tamco	18	372	8%	8%	8%	8%	8%
14 1/2	7 1/2	Tenneco	7	98	8%	8%	8%	8%	8%
14 1/2	7 1/2	Tenneco	7	98	8%	8%	8%	8%	8%
14 1/2	7 1/2	Tenneco	7	98	8%	8%	8%	8%	8%
14 1/2	7 1/2	Tenneco	7	98	8%	8%	8%	8%	8%
29 1/2	17 1/2	Warner Communications	27	80	29%	29%	29%	29%	29%
46 1/2	23 1/2	Zenith	5	411	24%	24%	24%	24%	24%

OVER THE COUNTER	P-E	Ratio	Bid	Ask	OVER THE COUNTER	P-E	Ratio	Bid	Ask
ABRACO Inc.	54	2	2 1/2	3	M. Josephson	4	63		
Sales Large	5	40	10%	10%	Memorex	2	240	25%	
GRT Corp.	30	127	3 1/2	3 1/2	Omni Corp.	10	15	18	
Gandy Sam	3	3	1 1/2	2	Record	2	10	3	
Integrity Ent.	3	4	1	1	Schwartz Bros	10	3	3	
Rose Corp.	5	22	4 1/2	4 1/2	Walton's	10	3	3	
Kustom Elec.	7	17	2 1/2	3	Musik City				

Over-the-Counter prices shown may or may not represent actual transactions. Ratios that are a grade to the range within which these securities could have been sold, bought at the time of compilation. The above information contributed to Billboard by Douglas Volmer of G. T. & Co. Inc., Los Angeles 213-556-3234, members of the New York Stock Exchange.

Josephson Reports Good 2nd Quarter

LOS ANGELES—Marvin Josephson Associates reports higher sales and earnings for the second quarter ended Dec. 31.

The company posted earnings of \$124,300, or 67 cents a share, on sales of \$7,651,000, compared to earnings of \$104,900, or 54 cents a

share, on sales of \$6,703,000 for the same quarter a year ago. Net earnings of \$2,542,800, or \$1.38 a share, on sales of \$1,768,300 compared earnings of \$2,007,700, or \$1.09 a share, on sales of \$1,813,100 for the same period a year ago.

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MCA RECORDS

Audio/Visual Feast To Debut in L.A.

By ED HARRISON

LOS ANGELES A multimedia audio/visual feast encompassing live lights, music and film is set to premiere here sometime in June.

Developed by Holovision International Corp. of Anaheim, the light extravaganza will have in a specially equipped custom-designed theatre tentatively scheduled for Westwood Holovision will be working in conjunction with the Philbert Co., the largest interior designers of theaters.

According to Howard Friedman, vice president of marketing, and Sel-

wyn Lowack, engineer and creative director, the middle of the theatre will be in the shape of a spaceship with the audience seated in pulp-like seats.

A motion picture with solid visual and audio effects, resembling "2001: A Space Odyssey," will accompany the light show. The firm has created a 360-degree speaker system designed to spread the sound throughout the theatre.

Macolm Creel, who has worked with the Iley Brothers and the O'Jays, will do the synthesizing on his Moog. A specialized screen for the light show and regular feature films has also been developed.

Friedman says the show will go beyond Laservision. "Laservision is only a demonstration with patterns. Ours is a sophisticated audio-laser show that has a theme and substance," he says.

In addition, Holovision is making available laser light systems in which neck acts can program and choreograph patterns to meet individual specifications for use as background light effects.

Lowack says the desired patterns are programmed into a laser processor. By pressing a button the pattern is placed into a memory bank. When another button is pressed the audio signal is picked up which expands and contracts the light patterns.

These laser light systems are available in one, two or four-color models specifically geared for discos and theaters. One-color models are also compatible for home stereo hookup. All systems have infinite amount of patterns with the larger ones suitable for additional optical effects to create illusions such as cloud formations.

"Holovision is creating a new futuristic, area of entertainment. We are supplying parts that will take entertainers and individuals to new levels," says Friedman.

As reported earlier (Billboard, Jan. 22, 1977), Holovision has developed an invisible coding system using holographic impressions to identify the source of pirated records and tapes.

Holographic sculptures are now available for use as record cover art and promotional displays. Three-dimensional color pictures of an artist can come to life when the jacket is exposed to light, company officials claim.

Call Letters Heard On Cunico Single

NEW YORK To promote his new single "Can't Smile Without You," Aerosol artist Gino Cunico has gone back into the studio and re-recorded the title line with major radio stations' call letters sung in the place of the word "You."

Cunico sings the call letters twice in songs for each of 25 stations. Among the call letters sung are WIP in Philadelphia, WNEW in New York and WBBM in Chicago.

Group Seeks Blood

NEW YORK Music and Performing Arts Lodge of B'nai B'rith here is sponsoring an industry blood drive at Central Synagogue's Kodak Lounge Monday (7) between 1:30 and 7 p.m. Larry Lital will be featured speaker later in the evening at a special program, same location.

27 Asks Vie For Hall Of Fame

Old Big Bands Hog the Nominations For NARAS Glory

By DAVE DEXTER JR.

LOS ANGELES Analysis of the records nominated for NARAS' Hall of Fame indicates that the leaders of big bands from the swing era of the '30s and '40s are far from forgotten.

Count Basie, Tommy Dorsey, Benny Goodman and Glenn Miller each have two records in the competition. NARAS members will select five records for nomination out of 27 on the ballot. Winners will be disclosed on the Grammy Awards Show, to be headed over CBS-TV Feb. 10.

Surprising to some, are the two 50-year-old disks featuring Leon "Bird" Beiderbeck which qualified for the finals. Beiderbeck recorded "In A Mood" as a piano solo and "Singin' The Blues" as a cornetist with Frank Trumbauer's orchestra in 1927.

The "newest" record to make the finals was Miles Davis' "Red Hot & Cool" which was issued in 1957. Nothing recorded after that year is eligible for Hall of Fame status.

Solo vocalists including Bessie

Smith, Ray Charles, Gene Austin, Bill Holiday, Nat "King" Cole and Walter Huston are represented.

The only original cast LP to make the finals is "My Last Lady," taped in 1936.

In the classical field, Wanda Landowska's complete "All Temp. Periods (L'Avantur)" by Bach, the nine Beethoven symphonies by Arturo Toscanini and the NBC Symphony and Edward R. Murrow's "I Can Hear It Now" qualified.

Ninety veteran NARAS members composed the blue ribbon elections committee which determined the nominated disks.

Charlie "Bird" Parker's "Parker With Strings" is another entry into the finals, as is "How High The Moon" by Les Paul and Mary Ford.

Remaining candidates are all by big bands. In addition to Basie's "One O'Clock Jump" and "April In Paris," Dorsey's "I'll Never Smile Again" and "March," Miller's "Moonlight Serenade" and "In The Mood" along with Goodman's "Sing, Sing, Sing" and "Goodman Jazz Concert 1937-38," single disks punted operation.

For The Record

LOS ANGELES CTI product distributed by Motown will not go up to \$7.98 as previously reported in line with CTI's across the board LP price increase. Motown's, price remains at \$6.98, says Mike Lushka, label sales, chief.

by Woody Herman, Chack W. Artie Shaw and Charlie Barnet are beveled on.

Of these handclappers, Bill Miller and Webb are deceased.

Bill Holiday was nominated "Singing In The Rain," Bessie Smith for "Empire Blue Blues," Walter Huston for "September Song," Gene Austin for "My Blue Heaven," Nat "King" Cole for "Nature Boy" and Ray Charles for "I've Got A Woman."

Ella Fitzgerald made it into the way. She's the singer on "A Little A-Lackin'" with Webb's orchestra just as Frank Sinatra and the Paul Robins are showcased on the Dave Brubeck "I'll Never Smile Again."

Chiaroscuro Label Offers 10% Bonus

NEW YORK Chiaroscuro Records is offering distributors who order a minimum of 100 LPs on cassette a 10% free product bonus including new releases.

The Audiodition International Jazz affiliate deal is part of its special "Jazz Celebration" for CTI (Columbia) centered around Gerry Mulligan, debut LP for the label "Idol Cues up." Releases from Buck Clayton and Louis Armstrong, including Armstrong with the Dukes of the Ireland, are also in the February package.

Today's artists also include, Paddy Wharton, Earl Hines, Bob Hackett and Joe Venuti.

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Who is The Stranger In The City?

Industry Sales Chart Projected By An L.A. Co.

LOS ANGELES An industry sales chart, produced from computer printouts of major wholesale and retail entities, is being projected by ASI Market Research here.

The sales data produced by ASI's music research division would be based on data processing information provided by a balanced mix of rackjobbers and retail chains. Labels here have been approached about buying such a service.

Retail chains and rackjobbers, contacted to participate in the market research program, are being promised a share in the profits based upon the contribution their market data makes to the study.

Larry Heller, ASI's director of music research, confirms the project is underway, but says it is premature to discuss it in detail. The music research wing is a division of a parent company, which also does preference testing of ABC and NBC TV pilots. The music division has been pretesting recorded product for about three years here.

Label Expanding

NEW YORK In a move aimed at "doubling its business" this year Midland International Records has begun expanding its operations. The move includes the acquisition of more office space in New York, the opening of a West Coast office, the appointment of a director of promotions for the New England area and an acceleration of its single release schedule.

The label has also appointed several key executives to run the expanded operation.

3 Years Of Vibes

CHICAGO With a private champagne party and performances by the group City Boys, the 3rd Annual Club Vibes, celebrated its third anniversary here, Tuesday (25). The club has booked live talent seven nights a week continuously since it opened.

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\$19 Mil Lawsuit Filed By Blue Jac Vs. Springboard

NEW YORK. The Blue Jac Production Co., owned by Burt Bacharach and Hal David, has filed suit against Springboard International Inc. and Springboard International Records, Inc. for \$19 million.

Eustman & Eustman, representing Blue Jac, brought the suit in U.S. District Court, Southern District of New York, charging that Springboard has manufactured and distributed recordings of Dionne Warwick produced by Bacharach and

David without the consent of Blue Jac.

Also the suit charges that Springboard has intruded upon Bacharach's and David's right of privacy by using their names without consent.

The suit follows an arbitration board decision that gave the entire Dionne Warwick catalog back to Bacharach and David after the collapse of Scepter Records. However, Springboard, which purchased portions of the Scepter catalog in 1974, continued to release Warwick records (Billboard, Jan. 1977).

The suit claims that Scepter Records' rights to market records produced by Blue Jac were terminated and that Springboard has no right to deal with Dionne Warwick masters or any Blue Jac recordings.

Cream Gets More Space

LOS ANGELES—Cream Records is expanding its staff and operations as it moves to larger headquarters effective Monday (31). The move was prompted by Cream's international expansion and the finalizing of foreign licensing agreements.

Al Bennett, president, has purchased a 7,300-square-foot building at 8025 Melrose Ave. in a move designed to stress Bennett's commitment to the label's growth.

Concurrent with the office expansion will be the beefing up of product releases and recording activity. According to Don Graham, vice president of promotion, the move to larger quarters is part of Bennett's master plan for a "self-sustaining record company under one roof."

Future plans include the development of a recording studio to be housed in the building, as well as fully staffed advertising, publicity, art and photography departments.

The office staff has been expanded to 14 from seven, with further growth slated in the upcoming months. The new building will now house the international staff needed by director Bobby Weiss. Paul Culberg, newly appointed vice president of national sales, and Cream's music publishing firms, Churn and Butter Music, under the direction of Bob Todd. Laurie Hensch has also been promoted to product coordinator.

Joe Smith Speaks

LOS ANGELES Joe Smith, chairman of the board of Elektra Records, will be guest speaker Feb. 8 at a luncheon of the Hollywood Radio and Television Society at the Beverly Wilshire Hotel. Paul Casady, vice president and general manager of KTNQ and KGBS here, says anyone who wishes to attend should contact the Society for information.

Grab 4,000 Tapes In Carolina Raid

CHARLOTTE, N.C.—FBI agents and local officials raided a Mt. Airy warehouse and seized about 4,000 allegedly pirated tapes, 100 pan-cakes, two winders, shrink wrap machines, labels and sleeves. The police identified the warehouse owner as Ivan Monroe Martin.

The investigation is continuing, agents claim. The warehouse is at 121 Main St.

GENERAL NEWS



WOODY'S WORLD—Woody Guthrie is discussed on the Mike Douglas television show by from left, Dougillard, Rodney Dillard, Douglas, Margorie Guthrie (the singer's late wife) and Jess Pearson. The musicians also appear on the Cream LP "We Ain't Down Yet."

ALLEGEDLY PIRATED

FBI Raids Snare 7,500 Ohio Tapes

COLUMBUS, Ohio—Five raids by FBI agents in various Ohio cities have netted more than 7,500 allegedly pirated tapes.

More than 2,000 tapes were seized from the Surplus Sales Annex in Marietta; 3,700 more were found at the Belpre Discount Tapes in Belpre; 1,000 were grabbed at Jeff's Tape Land in Zanesville. A raid on Bill's Army & Navy Store in Athens uncovered 400 more. And a raid on Emory Dials, doing business as Rich Oil Company in Ports, uncovered 176 allegedly pirated tapes.

In a separate investigation in New Haven, Conn., FBI agents seized a quantity of alleged bootleg recordings from Cutler's Record Shop valued at \$10,000. The records included

live performances by the Beatles, Wings, Elton John and the Who.

Meanwhile in Los Angeles, in yet another action, Sylvester J. Thompson, of the Thompson Co. was arrested by FBI agents and charged with copyright infringement after more than 1,400 allegedly pirated tapes were found.

And in Bond, Ore., Charles J. Frederick Moss was freed on bond after his arrest which netted the FBI 1,400 allegedly pirated tapes and Moss' business records.

Pirates Fined, Face Sentences

LOS ANGELES—Two tape pirates received federal prison terms and fines recently in District Court here.

Burnette Henry Hall Jr. received a one-year sentence and a \$5,000 fine from Judge Warren J. Ferguson for two counts of tape piracy. He was charged with infringing on the ABC recording of "Get Down Ya Bunches, Bunches," and the Capitol recording Inseparable by Natalie Cole.

Austin Verdin Hernandez, 34, 1344 Date St., Alhambra, Calif., received a year in custody and a \$5,000 fine for pirating Freddy Fender's "Before the Tears Fall" on DKO and "Contraband Y Traicion" by Los Tigres Del Norte on Amig Land. The case dossier indicates that Hernandez ran a business, Discoteca Mexico, 2924 N. Broadway, Los Angeles.

Special John Disk

LOS ANGELES A 12-inch 45-rpm disc record featuring four cuts from Elton John's "Blue Moves" album will be released by MCA and Rocket Records and serviced to radio stations.

Entitled "Get Up And Dance the record will include "Blitz Your Lip (Get Up And Dance)," "Boogie Pilgrim," "Carry Water" and "Out Of The Blue."

The disco release marks the first time that a John song has been specially packaged, removed and distributed to the disco market.

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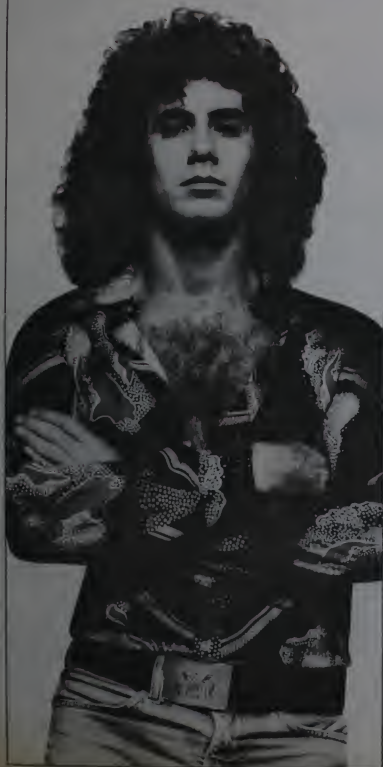
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Now it's your turn to feel what they've already felt. Bill Quateman's just-released album "Night After Night" is available now. And it's one of the most attractive recording propositions of the year.



APL1-2027

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Nashville's Industry Frozen By Winter

Continued from page 1

shows. Billboard Jan. 29 1977) the cold weather has played havoc with bookings. "We've had a few cancellations because of the bad weather and crowds have been terrible," advises Joe Taylor, head of the Joe Taylor Artist Agency.

Conditions have even forced a downturn in the normally sold-out "Grand Ole Opry" shows. "Our fans' attendance is down compared with other years," reports Hal Durham, Opry general manager. He attributes the lower figures to bad weather in the Midwest where most of the cancellations are coming from.

"We've turned down the heat to where we're all wearing coats in the

office," says Jimmie DeGeorge, president of the AFM Nashville chapter.

The CMA has also cut back on its heat and business continues as usual despite late arrivals caused by the snow.

The cold weather and snows in particular have interrupted our working schedule since many of us

live in mountain areas and encounter problems in getting to work," reports Brad McLean, head of the Nashville SESAC office. "One day we didn't open until 2 p.m."

Office efficiency has been reduced at most labels. It has hurt the music business as a whole," opines Dave Burgess, vice president of Republic Records.

Limited Artists Records has been one in this problem; a prominent man with a four-wheel drive berry goes out and collects the mail, having it in the Music Row office. One U.A. casualty was Lynn Shultz, national country sales manager, who fell on ice in his driveway, suffering a broken collarbone.

MCA Moves For Videodisk License

Continued from page 1

later adjustments once industry patterns are established.

However, says Harry Garfield, MCA executive in charge of music for film and television, an early formula is already evolving.

He says most top publishers contacted are agreeing to an initial additional payment of 25%, the rate now paid for film synchronization to permit their music to be marketed on videodisk as well.

Publishers which have already signed videodisk agreements with MCA for some of its material are identified by Garfield as Chappell, Mills, Warner Bros. and E.B. Marks, among others. A "very few" of those

approached have turned MCA down, he admits.

The music so far figuring in most of the program material being transferred exists in soundtracks of feature and specialty films in the MCA library. Much of the music contained therein is already controlled by MCA's house publishing facility, but in many cases does contain copyrights held by others.

The agreement does recognize that "in view of the early stage of development of exploitation, it will be difficult to determine" proper payments "until such time as the prevailing experience in the entertainment industry provides a better basis."

It therefore allows for further negotiation after seven years from completing the contract, or five years from the first use, whichever occurs earlier.

If both parties then fail to reach a negotiated bargain, the issue goes to arbitration.

Among the items that the agreement lists as affecting negotiations are: number of copies sold or leased to the public; prices or rental fees

paid by consumers; type and number of uses of the composition; and their relation to works on the disk held by other publishers, whether the film is a "dramatic or musical work or other work" and the cost relationship between duplication and music production.

Copies of the form have been sent to the Harry Fox Agency here and other rights organizations abroad "for study," says Garfield.

Attorneys Assist Aspiring Writers

LOS ANGELES—Songwriters Resources & Services here has set a group legal plan for its membership. Writers belonging to the service or organization will be able to have a one-hour office review of their contracts by participating entertainment attorneys for a fee of no more than \$25.

Firm spokesmen state the new plan will help keep fledgling songwriters from being locked into punitive publishing contracts because of lack of access to qualified lawyers.



WORLD'S LARGEST—Pure Prairie League displays what it calls the world's largest T-shirt, presented to it in Cincinnati by fans from Pasadena, Calif.

Heart Asks End To Mushroom Pact

LOS ANGELES—Rock group Heart has filed suit in Los Angeles Superior Court against Can-Base Productions, owners of Mushroom Records, in an effort to terminate its contract with the label.

When the group signed with Mushroom in 1974, it claims a special clause was inserted in the contract providing that if either Sheldon Siegel, general manager of Mushroom, or Michael Ficker, label executive and Heart's producer, ceased working for Mushroom, Heart had the option of terminating its contract.

For reasons unknown Ficker departed Mushroom last week with Heart immediately terminating its contract, it claims. Ficker had been involved with all aspects of Heart's career including marketing and promotion.

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Honor Mancini

LOS ANGELES—Henry Mancini is being honored for his accomplishments as a composer of film scores by the Golden Key Foundation, a charitable fund-raising agency that will present Mancini a Golden Key at a March 4 fund-raising tribute.

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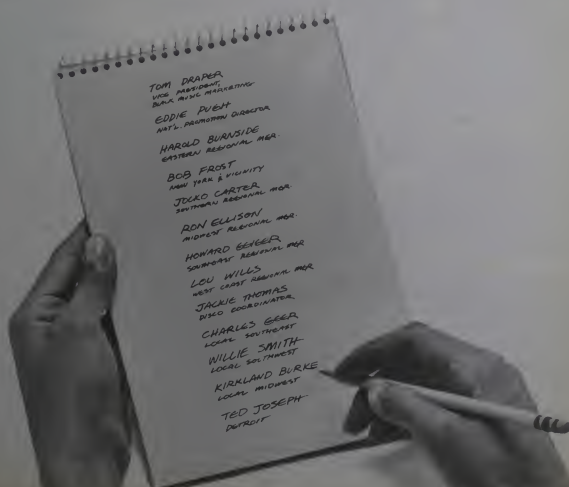
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In 1976 the efforts of Warner Bros.' regional R & B Promotion team were responsible for the success of such award-winning artists as George Benson, Bootsy's Rubber Band, Candi Staton, Richard Pryor, The Staples, Graham Central Station, Dionne Warwick and the Impressions.

In the belief that unstoppable artists owe much to the unbeatable promotion teams behind them, Warner Bros. Records would like to take this opportunity to thank publicly the following Promotion Managers for their outstanding achievements in 1976.



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NEW YORK & VICINITY

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RON ELLISON
MIDWEST REGIONAL MGR.

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JACKIE THOMAS
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Q:

Do Ya?*

Pink Floyd's "Animals"— new dimensions in pigs, dogs, and sheep.

The long awaited "Animals" album is here.

It's an amazing demonstration of what makes Pink Floyd world leaders.

The sound is unmistakably Pink Floyd.

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And the three tracks, "Pigs," "Dogs" and "Sheep" are each destined to become radio mainstays.

Pink Floyd's "Animals" will be supported by a history-making tour, beginning in April and culminating in a July 4th weekend splash.

"Animals" is new Pink Floyd, on Columbia Records and Tapes.



Vox Jox

By CLAUDE HALL

ANGELES Lots of people are celebrating Jan. 20 as the day that Janis Joplin, A&M Records' Randy Brown of Portrait Records, Paul Cassidy, general manager of KTNQ in Los Angeles, and program director Jim Fox (wife Patrice, Johnny Maguire) and Derek Church of Motown Records, George Costello of Blue Records and a few others, all under a blazing searchlight at Marlon's Restaurant (the occasion was not to celebrate Carter's inauguration, but to welcome the Real Don Steele made his grand entrance about 7 p.m.).

Jan. 20 wasn't any special day, in spite of Steele's grand entrance and flag-waving redneck American speech and the light outside. It seems that he is pulling all kinds of numbers in the music and radio business. The town, once again, is the scene of street excitement. Steele's magic when Steele and W. W. Magan first came to the radio, jockeys and carryovers' briefcase.

AE-FM, Pittsburgh, has appeared new call letters and will be on the air at WKXN and called 96 Jan. 31 was the blastoff day of a new rock format under producer Bobby Christian... (Steele is the new music director at TH, Newark, Ohio, replacing Brennan. Mike says he'll talk body in the afternoon Monday Friday, 614-344-0361).

Thayer, former station manager of KKOK in downtown Los Angeles, is now production manager at KMET, Los Angeles. (Continued on page 32)

asting'

in the music she plays. Allen Donahue will have more than the other personalities on the station, but will never get too close to Donahue will be selling her use on the show.

she says, KPOL-FM will be a target audience of 25-34 years old. She's working with Lorice to launch research on record sales.

Jim White and Cris showed and unveiled information of a recent market research study of buying habits which the station had conducted.

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people have predicted. One of the reasons, I think, is that AM stereo will be coming quickly. I hope I'm not just whistling dixie on that. But AM stations, in any case, are not going to just give up. You can't tell a man who owns five or six AM radio stations that it's all over. That guy's going to fight you. Anyway that he can.

The big difference is that FM has more or even quad eventually

FM station in Memphis about a year ago it's an automated station we really hadn't tried and tried the format at that time. We had it on the air in Memphis, but hadn't done a tremendous amount of work with it.

We were too many in the other markets. That station was left to care for itself. Anyway, the soft rock format was really not off the ground at that point. In looking back, under the present circumstances, I would

Allen spoke of problems building a library of records from scratch and thus immediately created some questions among the promotion executives about restocking radio stations in general. Cris said he was not concerned with giving a radio station new product on which his label was vying for exposure, but where does a record company draw the line on a complete catalog? He said that providing product for KPOL-FM for

slightly more singles-oriented than the typical KX-FM or KLOS and, furthermore, will be more friendly toward soul music and even play a little bit of country music.

From 11-midnight, the station will track albums and these may be new or old.

Of interesting news to the executives was the information that Rachel Donahue will be doing a 6-midnight program Saturdays and have

Flashback Background Ads Aven

Vox Jox

By CLAUDE HALL

... sessions which was great... later did a couple of mass... was also lucky enough to kind... manage Ross. Oh, how a little... it's great to be around a legend... I also traveled with Don... from a little hit, one of the great... singers. And I also picked up...

Of course, I met a lot of people... I learned a lot. I met guys like... in Gant, a fine singer and great... producer and John Brown... and television executive... MCA Records... think I also got one of the big les... of my life from Wesley. In try... to deal with people, which is ob... important if you're going to be... headway in this world. I realized... that one of the reasons Wesley... was successful is that he's a posi... thinker.

... around that Accu-Fit Rose... riding several times and told my... This man couldn't build the ci... popular, even with the aid of the... of Don Rose and Hank Williams... had something else going for... Even above and beyond the fact... that he's a very bright person... in order to keep up with Wesley... is important. I got into positive... thinking myself.

... I've been through a lot of changes... then, but the experience of... off Rose kept me going in a posi... direction. I came out of there in... it's good shape.

... And I didn't really want to leave... But, in the meantime, Al Green... had become the sales manager... MJD in Chicago, then he became... general manager at KTKK... Houston. And he was kind... enough to remember me. He called... asked me to come to work for... I thought that I really didn't... to that. I'd just cut my first... years and thought I could make a... of it in the record business. But he... wanted me to fly down and talk...

... went down to Houston and he... me he was an offer I couldn't refuse... to about three years ago.

... I do love like Houston as a radio...

... I think it's a great radio town... competition is fierce. And I love... It's not cut-throat, in compari... to the old days when people de... to other cities' cars out of the... down, hiring janitors to steal... out of wastebaskets, and...

... I don't think... the city scene, Houston's not that... that it's a pretty clean town... straight head-on-head com... It's pleasant to be in a city... you can pick up the phone... and say, like Bill Young, "I... and talk about common radio...blems."

... I'm amongst the country music... stars, where competition is pretty... fierce, but not as acrid as dike... among the people involved. We're... using the best job we can. Fierce... but fairly...

... In your total observation of the... of the radio scene, is FM doing...

... Definitely, I don't see, how... AM's death knell as a lot of... people have predicted. I think... that it's that AM stereo... is coming quickly. I hope I'm... still whinling duxie on that. But... stations, in any case, are not go... to get left up. You can't have... who owns five or six AM radio... stations, it's all over. That guy's... to fight you. Anyways that I...

... The big difference is that FM ba... on the air even during events...

Quad is coming down the road, though not as fast as I'd like.

But if you take AM radio and add stereo, which is coming along very... tremendous radio background in many... markets. As soon as you start balancing... AM and FM in sound quality, it's... going to be as tough for FM as... I'm tough on AM.

H: What do you think is the most... viable format in today's radio, espe... cially in light of new formats?

A: I guess you could mention the... format, but, though it's not new... any more. Actually, I see a lot of variations... on a theme. I think you're defi... nitely looking at an adult appreci... to quote, Top 40 music; unquote... which is a bad misnomer because... popular music is becoming a term... that should be resurrected, it looks... like. What you're talking about is a... medium energy approach to the... popular music made in the past.

Listen to, for instance, a WLS in... Chicago. When "Convoy" was a big... hit, it got played. A lot of black prod... uct is now a hit and they're playing... it.

I think we're talking about the... most popular music. The station that... plays the most popular music in a... particular area is that entertaining... and informative with a new environ... ment that is the same, by the way... and a station that basically tries to... serve its community is going to ordi... narily win. And I think we're going... to see a growth of more of these... kinds of radio programs or at least a... return of that kind of station in many... markets.

And you're talking about you change the... format of WMOD in Washington from... oldies to Top 40?

A: We had been oldies there for a... long time and we got committed to... something and work hard to make... that. The big argument Sanderling... gets committed about projects. We... all get committed. With WMOD, we... felt we had tried to make that oldies... format a success in the best possible... way.

In fact, in every way that we could... And, with the exception of one... book recently, the station didn't... do anything.

Washington, incidentally, seems... to react to new radio stations. It's... a little unique in that fashion. People... seem to flock to new stations. So, we... moved from "Red Eye" station from... Philadelphia. He's certainly an oldies... expert. But, with the exception of... that first book, nothing happened.

So we decided to do some market... research. And we had Arlington... market report set around, laid it out... and did other studies and found out... that after four or five oldies, Wash... ington didn't really want to hear... oldies. They wanted to hear a great... new sound. So we were great on... a week on Saturday morning when... they were trying to get rid of what... ever happened to them Monday... through Friday.

... wanted to hear Bill Haley and the... Comets.

Of course, we also surveyed them... about what they liked and didn't like... and what they way came up with our... current format.

How come you didn't go to the... soft rock format there?

A: Although I'd put it into our... format, I think Memphis about a year... ago it's an automated station we... really hadn't tried and tried the for... mat at that time. We had it on the air... in Memphis, but hadn't done a tre... mendous amount of work with it.

We were too many in the other... markets. That station was left to care... for itself. Anyway, the soft rock... market was not off the ground at... that point. In looking back, under... the present circumstances, I would...

have probably taken a much harder... look at the magic format for Wash... ington.

I also felt, however, that Top 40... radio, in some form or other, is going... to dominate forever. It's good, basic... radio and will succeed. So, I felt it... wise at the time to encourage the... company to go in that direction with... the format. I'm not in a great hurry... to get good, basic radio with the talent... we have available. Our general manager... is young, talented and creative. And... with Fred Fighens as a program di... rector, I felt we had a good shot at... success.

Also, there's a situation in Wash... ington where you have one domi... nant rocker—WPIC, an excellent... radio station. And we knew that if... we could take a good chunk of the... market in general, we didn't neces... sarily have to be No. 1. To make a lot... of money. Although, we have always... played a Top 40 format, but that... that—though we wanted to be No. 1... we could survive well at Number 4.

I think we could pretty well. In... fact, we've survived at Number 8... and Number 9 in Washington—be... cause of the talent of the sales staff... and because the station promotes a... great deal of activity in its commu... nity. We have a remote van—a... pretty elaborate van—and we do re... motes with it. People respond to that... kind of radio. So, we've always made... money with WMOD.

And you're merely a question of making... more money. When you're in a... market that size and realize that you're... eighth or ninth and making... money, you're doing pretty well. You... analyze the Arbitron and decide what... they've got to do to be about fifth... and how much more money you... can make with those ratings in a... market that size. And you're... that—it's an enviable position to be... in—top five in a major market.

Switch Feed Face 'Raising'

By CLAUDE HALL

LOS ANGELES B. Much Reed, a... veteran air personality who currently... does the morning show for KMET... here, will be honored with a dinner... and toast by the Southern... California Promotion Men Unass... ciated, that was announced Monday... (24) at a meeting of about 35 promo... tion executives at Marton's.

Named to the dinner committee to... organize the site and time are Dale... White, Bill Brill, Don Stowme, Brad... Kramer, Ellen White, Rick Fazelkas... and Chris Specker, Del Roy and Jan... Basham.

Guest speaker for the evening was... Carol Allen, music director of KPOL-FM. Describing the station's new... soft rock format, she says it lies... between a "bright KXN-FM and a... mellow KLOS."

The station is automated, music is... on carts; air personalities Jim La... jolla, Carol Allen and program di... rector Roger Layng are on reel-to... reel tape produced each day before... their show. However, the station is... looking for a site for new studios and... has a new building in the air.

Allen spoke of problems building a... library of records from scratch and... this immediately created some ques... tions about the promotion execu... tives about rescheduling radio stations... in general. Cris said he was not con... cerned with giving a radio station... new products on which his labels... vying for exposure, but where does a... record company draw the line on a... complete catalog? He said that pro... viding product for KPOL-FM for...

I'd love to be No. 1, but you can... do wonders on less.

H: Are you automated at any of... your stations now?

A: I'm fully automated at WQUD... in Memphis. We were automated in... Chicago at WBXX, but we've... recently done away with the ma... chine there and have gone live. I'm not... automated in Los Angeles, but I... want automation. However, I think "live"... automation—which is a term that... many might not understand is the... way of the future.

Likewise in Memphis, where we're... doing the morning and the after... noon show with live disk jockeys, but... really we're punching in and out of... an automation machine—the music... on six-track units and cassettes. This... way, we have strict control of the... music. The music flows better.

Automation gives better quality... control of your broadcast product... than a live disk jockey. I think the... market is ready for radio competition... now in market after market today, the... program director must have quality... control.

I'm impressed with the Mofat... Computer Assisted Programming... System. And, when talking recently... with engineer Eric Small, he told me... he'd come up with a similar system.

Though his system doesn't play the... music, it just tells you what you can... do, what you should do, and when to... handle the music.

H: What is a typical day like for... you as an automation director?

A: This is going to sound like a lie, but... there aren't any typical days. I'm on... call 24 hours. In several different... cities, this is Friday. I haven't been... home in two or three days. I play the... music with a little luck. I'll get home... this Sunday. Then, I'll have a week's... paperwork to do that accumulated... while I was on the road.

Basically, you begin to realize you have... to also deal with my notes. For 1

(Continued on page 32)

LOS ANGELES: Lots of people... including Jan Basham of A&M Re... cords and Randy Brown of Portrait... Records. Paul Casidy, general manager... of KTNQ in Los Angeles, and KTNQ... program director Jimmy Magnus... and his wife Patricia, John Fox... Bob Lee, Derek Church of Mo... tow Records, George Castello of... Columbia Records and a few others... gathered around a blazing scorchlight... Jan. 20 at Marton's Restaurant.

The occasion was not to celebrate... Jimmy Carter's inauguration, but... merely to welcome the Real Don... Steele. Steele made his grand en... trance about 7 p.m.

Well, Jan. 20 wasn't any special... occasion, in spite of Steele's grand... entrance and flag-waving red-blo... ded American speech and the scorch... light searchlight. It seems that... Cassidy is pulling all the radio num... bers in the city to create goodwill... and rapport in the music and radio... industries. The town, once again, has... some of the strictest enforcement... of the law in the country, when Steele... and Robert W. Murgan first came to... town to be disk jockeys and carry... Ron Jacobs' briefcase.

* * *

WTAE-FM, Pittsburgh, has applied... for new call letters and will be on... the air at WKX and called 96... Kicks Jan. 31 was the last day of... for the new rock format under pro... gram director Bobby Christian... Mike Reid is the new music director... of WHTF, Newark, Ohio, replacing... Gary Donovan. Mike says he'll talk... to anybody in the afternoons Mon... day through Friday, 614-344-0361.

* * *

Todd Thayer, former station manager... of KOKH in downtown Lon... gopolis, Calif., has been named... at KMET, Los Angeles. Old...

(Continued on page 32)

control of the music's place. Allen... says that Donahue will have more... freedom than the other personalities... on the show, but will never get too... heavy. The album will be selling her... own station on the radio.

Allen says KPOL-FM will be... seeking a target audience of 25-34... and that she's working with Lici... Pozza to launch research on record... popularity.

Basham, White and Cris showed... slides and unveiled information of... the recent market research study of... record-buying habits which the... Unassocation had conducted.

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Sondering Exec Tells His Story

Continued from page 11

wrote everything down. If the on-air staff would find that I can keep up with everything.

In this folder are my notes, the stuff that has happened on this trip. During this particular day, a Thursday, the phone calls to the station there are some ratings from KDMA in San Francisco, some other notes on a station that I listened to, some other notes about WQUD in New York. I did not have any ratings, there are some ratings from 2 days, there, an WMOJ page. I caught a disk, jockey, in the afternoon; we have listen lines into all of our stations so I can listen to everything all day.

There are seven hash, things we decided to do at WQUD in Memphis.

1. What are some of the decisions?

A. Were going to re-record our music library and put the cue tones on a little letter. I think the transition is the last. We going to have a new line announcer, and we put the reflections more important than their properties.

We're going to slow our music, probably around, and we play the old music. We're been doing the "Lovebirds" mini-dramas, but not taking the way they sound on the air, so we're going to do some EQ work on them. We decided on a different news approach, which is to say that we thought our news program was a little heavy. And we got a contest idea that we had been working on.

So, when I get back to the office, I'll dictate all of this to my secretary, she'll type it up. I'll send the memo back to my home office so they'll know what we're doing, and I'll give a copy to the program director, who'll then have a written record of what we've agreed to. And what dates we agreed to get each thing done by.

If I in a given week, how many hours would you spend listening to your various stations via the "listen lines"?

A. Generally listen a half-hour at least on a speaker phone, and when depends on what I'm trying to accomplish. If I've been in San Francisco and the program director and I have agreed that a certain disk needs to change his approach a little and we've already done it and worked with him, I might listen to him a couple of days that week. Since I was just in the city the week before, I know what the station sounds like.

If I've made some pretty elaborate changes, just as I did in Memphis, I'll probably listen to the station even more, at least twice a week. Which means I'll be up early and up late at night.

If I've been away from a station for a couple of weeks—such as being on the road and involved in too many other things to listen—if I feel I'm out of touch like with WOL at this moment I haven't been in Washington in about 30 weeks and have never listened to them in that length of time. I'll probably do a station phone call and catch every thing.

H. What do you do then?

A. I'll send a record of my listen sheets to my secretaries to my boss, Bill Doubleday, the general manager of the station and the program director.

H. You know a record artist, aren't you, don't you? Over the years, surely you've built a good rapport with a lot of country music guys.

A. With a lot of country artists, yes. Country artists appreciate you. I've learned to be with country music people. You know, like a lot of guys, I came out of radio. I spent seven or eight years in radio. When the station in Nashville went on the air, I was the first to do anything about country music. But I soon found out that beyond the people around you who were promoting the records, you had friends in the music.

H. One of the current trends in country radio that upsets me is that many program directors will no longer play a Kitty Wells or a Patsy Cline. It's not as if these artists are suddenly turning out bad records. Still, some program directors won't play them.

A. It's difficult to play older artists or younger artists or even middle artists who don't turn out competitive hits and I don't care what the format is. In the old days of country radio, you could play anything and everything easily. There was no competition in your market. And the people who were singing were legends, you wouldn't dare not play them. The competition in country is fierce today. We wind up doing tremendous amounts of audience research and if we don't wind up with people telling us they want to hear Kitty Wells or Ray Acuff or Hank Williams, Sr., we don't dare play their music.

Country radio today is in the business of playing the hits. And, the competition is fierce. What it is, you can't do to do nothing else but. You just can't.

This is not to say that we don't play oldies. We do. But I'll also add something else. The older artists who we've played my career long over and I'm going to do something about it in the past few years have come out with some wonderful records—a Edly Arnold.

Perhaps this involves a producer rethinking so that when an artist comes to them with a song, they can say, I don't think we should cut that because I don't think we can get on with the radio.

You can correlate to the mood of the people in the United States today. This is a personal observation. I have no data to back it up. I see people in the mood of a family man, keeping a good job and getting ahead, a stability of their family life. Radicalism is nowhere near the event that it was five years ago. They've learned my career long over and I'm going to do something about it in the past few years have come out with some wonderful records—a Edly Arnold.

And I think that same psychology has to be carried over into radio. We're playing a lot of family music. Recurrents, oldies. And we're choosing about what we play at all of our stations. We've created Super Oldies like a record that has appeared to every demographic category, from 11 years old to 61 years old, and those people would probably find that record immediately identifiable, something they would like to hear.

That oldie should be played more frequently than other oldies. Generally, we're playing about two Super Oldies an hour. And you can see to understand that the most of these Super Oldies you might have would only be about 200 and the least about 150. So, that's pretty rapid rotation. You're turning out a lot of old over pretty quick. You feed that idea, incidentally, from your recurrents. And you weed out the file con-

them. But the object of programming is to be immediately familiar. Take no chances.

Now, two Super Oldies don't sound like many in a sound hour, but when you consider that two more records will be a regular oldie and a recurrent, you're building a base of tremendous familiarity for your station. And for a station not unheard of today. For it certainly is to be playing 50% oldies. We aren't quite that had in any of our operations, but we certainly make use of oldies.

In radio, I try to pick out the mood of the country and program to be. I let the program directors bring me the particulars of their cities. And I also feel that these moods change about every six months or so. It's difficult to pick this mood up out of magazines. You can get a little bit of it out of newspapers, if you have good insight. I don't.

I think the mood of the nation changes every six to eight months on an overall basis. Obviously it starts on either the East or West Coast and works its way inward. Which is a little bit of a blessing, because if the stations inland, so this gives me a little time to prepare in their case.

To be continued

Vox Box

Continued from page 31

friends who'd like to talk with Tom Clay can reach him via 313-757-5577. Found out that the legendary Barney Play is now living in Oxnard, Calif. Tom Hayden of 20th Century Records, Los Angeles, and Mark Simon, an independent promoter, recently took local Los Angeles disco promotion man at the first annual Southern California Disco Assn. awards banquet.

Bubbling Under The HOT 100

- 101-BEAT GIRL—Michael Henderson, Buddah 552
- 102-BETCHA BY GOLLY NOW—Norman Corbett, Buddah 554
- 103-FREE AND SINGLE—Brothers Johnson, A&M 1881
- 104-MIDNIGHT LOVE AFFAIR—Carly Douglas, Midland International 1015 (RCA)
- 105-SPY FOR BROTHEDOOD—Mercedes, Co. 1064
- 106-THEME FROM ROCK (Gonna Fly Now)—Brynn Harlow, ABC 1243
- 107-THE SMITHS—Laurie Hill, ABC 4677
- 108-TELL MAMBO—Salomi Orchestra, Salomi 193 (Capitols)
- 109-JURESCA—Gary Buravinski, RCA 10656
- 110-IT KANT GET COMING DOWN—Barbara Duncan, Profile 0632 (Motown)

Bubbling Under The Top Ps

- 201-LABELLE, Chameleon, Epic PE 34189
- 202-SEALS & CROFTS, Greatest Hits, Warner Bros. 85786
- 203-FIDDLER ON THE ROO, ORIGINAL CAST, RCA Victor 85814
- 204-PETER FRAMPTON, Frampton, A&M SP 4512
- 205-CAT STEVENS' GREATEST HITS, A&M SP 4519
- 206-FOUR TOPS, Catfish, ABC/Vocal 96
- 207-THE BEST OF RO STEWART, Warner, Mercury SH 1509 (Paragon)
- 208-DAY OF THE LARKS, White Bird, Anders 1001
- 209-JOAN MARCUS, ABC SP 4588
- 210-SIMON & GARFUNKEL'S GREATEST HITS, ABC SP 4588

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- As Of 1 25 77
- Compiled from selected rackabooks by the Record Market Research Dept. of Billboard
- 1 TORN BETWEEN TWO LIVERS—Mary Macgregor—A&M 1881 America 1538
 - 2 BLIND BY THE LIGHT—Miffredo Mann, Earth Wind—Warner Bros. 82
 - 3 HOT LIE—Sellers—Capitol 4336
 - 4 I CAN MAKE ME FEEL—DANCING—Leo Sayer—Warner Bros. 8783
 - 5 OCEAN—Billboard 100
 - 6 CAR WASH—Rose Royce—A&M 4061
 - 7 YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW—Marion McCann & Billy Davis Jr.—ABC 4333
 - 8 JEANS ON—David Croy—Chrysalis 2094
 - 9 ROCK ME—Steve Miller—Capitol 4323
 - 10 I LIKE DREAMS—Kenny Nolan—20th Century 2287
 - 11 TONIGHT'S THE NIGHT—Gloria Be Angel—Rod Stewart—Warner Bros. 8262
 - 12 NEW KID IN TOWN—Carpas—A&M 45373
 - 13 AFTER LOVIN—Engel—Hampshire—Capitol 50279
 - 14 WALK THIS WAY—Aerosmith—A&M 45373
 - 15 THE RUBBERBAND MAN—Spermin—Atlantic 3355
 - 16 THIS ONE'S FOR YOU—Larry Burdett—CBS 77
 - 17 STAND TALL—Burt Reynolds—A&M 45373
 - 18 I WISH—Steve Wonder—Tama 54772
 - 19 I NEVER CRY—Alice Cooper—Warner Bros. 82,8
 - 20 LOST WITHOUT YOUR LOVE—Broad-Ekstra 45361

Rock LP Best Sellers

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- As Of 1/25/77
- Compiled from selected rackabooks by the Record Market Research Dept. of Billboard
- 1 HOTEL CALIFORNIA—Eagles—A&M 45373
 - 2 FRANTON OCEAN—Peter Frampton—A&M SP 3703
 - 3 STAR IS BORN ORIGINAL—ANDREW L. KOSOVE—Barbra Streisand & Kris Kristofferson—Columbia JS 34633
 - 4 AFTER THE LOVIN—Neil Young—Hampshire—Capitol SP 3431
 - 5 CHICAGO—Columbia BS 3441
 - 6 THE BEST OF THE DOOBIES—Doobie Brothers—Warner Bros. 85797
 - 7 FLY LIKE AN EAGLE—Steve Niles—Band—Capitol 11516
 - 8 AFTER THE GREATEST HITS—1975—Eagles—A&M SP 1052
 - 9 WINGS OVER AMERICA—Capitol SWCO 100
 - 10 SONGS IN THE KEY OF LIFE—Steve Wonder—Tama T13
 - 11 THIS ONE'S FOR YOU—Barry Manilow—A&M 4090
 - 12 SILENT JOY—Kris Kristofferson—A&M SP 4005
 - 13 A TIGHT ON THE TOWN—The Hollies—Warner Bros. 85798
 - 14 A NEW WORLD RECORD—Electric Light Orchestra—United Artists
 - 15 ROCK AND ROLL OVER—Crosby, Stills, Nash & Young—A&M SP 3413
 - 16 DREAMCATCHER—Heart—Mushroom 5007
 - 17 ALIVE—Jays—Capitols—N&LP 7020
 - 18 FLEETWOOD MAC—Reprise
 - 19 A DAY AT THE RACES—Queen—Epic 6781
 - 20 ENO'S MURDER—Black Boys—Capitol SVB10 1187
 - 21 CHILDREN OF THE WORLD—Glen—RSD 951
 - 22 DESTROYER—Columbia JS 3441
 - 23 JAMES TAYLOR'S GREATEST HITS—Warner Bros. BJ 3441
 - 24 SPIRIT—Epic—Capitol SP 3441
 - 25 AFTER THE LOVIN—Neil Young—Hampshire—Capitol SP 3431
 - 26 CHICAGO—Columbia BS 3441
 - 27 TOTS IN THE ATTIC—Aerosmith—Columbia JS 3441
 - 28 LOST WITHOUT YOUR LOVE—Broad-Ekstra 45361
 - 29 SILA OGREES—A&M SP 1052
 - 30 MORE FOR THE ROAD—Lyndie Steffen—A&M
 - 31 BLUE MOVES—Tom Petty & The Heartbreakers—Capitol SP 3441
 - 32 YEAR OF THE CAT—A&M SP 3441
 - 33 LOVE WILL KEEP US TOGETHER—The Laptops & Tension—A&M SP 4005
 - 34 A FIFTH OF BETHOVEN—Wally Murphy Band—Private Label PS 15
 - 35 AGAIN & THERE—Barry Devito & Perry Bailey—A&M SP 3413
 - 36 THE 2nd Top Gun—A&M SP 3413
 - 37 NEARLY—Jays—Capitols—N&LP 7020
 - 38 THE PRETHER—Jackson—A&M SP 3413
 - 39 ROCKS—A&M SP 3413
 - 40 GOOD HIGH—Brick—Barry Devito & Perry Bailey—A&M SP 3413

Wings Cap Set Sets 2 Records

LOS ANGELES—Paul McCartney and Wings' "Wings Over America" three LP sets in a box set, the first such package by a group to reach only platinum in sales, but hit No. 1 on Billboard's Top LPs & Tapes Chart.

In its first week, "Wings Over America" set a new record for the set of the chart, but neither was

AMOA Preps 5th Seminar For Denver

By ALAN PENCHANSKY
CHICAGO The fifth annual AMOA seminar, conducted through the Business School of the University of Illinois, has been scheduled for March 11 and 12 at the Hilton Airport Inn in Denver.

The seminar, designed for managers and owners, will address topics in areas where AMOA members have requested help, the association informs.

"Salesmanship: The Road To New Business Development," a particular valedictory presentation, notes Fred Granger, AMOA executive vice president. Notre Dame's Dr. Jerry Sequin is slated to deliver the presentation, which will explore the fundamentals and psychology of salesmanship and focuses on market research, customer analysis and prospecting. A sales presentation, complete with manuals and case histories, will be included.

The seminar also is scheduled to include a presentation by Dr. John Malone of Notre Dame entitled "Management By Objectives And Results: A Total Management System For Improving Performance," and one entitled "Patchwork Security: What You Can Do To Help Yourself," to be delivered by security specialist Edward Trepfer.

Trepfer will discuss the necessity of locks and security devices used to avoid break-ins and silent partnerships without losing profits, Granger says.

All presentations are to be followed by workshops.

The AMOA says the 1977 release seminar is being held in the Western U.S. as the request of members from the region.

Tuition for the seminar is \$100. The association says it will enroll a maximum of 70 participants.

Columbia Resumes Operators Service

NEW YORK Columbia Records plans to restart direct mail contact with operators. Label claims it serviced its list of 5,000 names in December following a hiatus of eight months.

"We want to do it more often and we won't let it go that long again," explains Dennis Scopus, recently named manager of broadcast services for the label. Scopus has responsibility for direct mail contact with jukebox operators.

"We would like to renew our relationship with you," lettered operators in her recent cover sheet accompanied the Emotions' single, "I Don't Wanna Lose Your Lover." Flowers.

Michigan Meet

KALAMAZOO, Mich.—The third annual convention of the Music Operators of Michigan is scheduled to be held here at the Kalamazoo Center Inn, March 11, 12 and 13. More than 100 members and between 15 and 20 exhibitors are expected to attend the gathering that is open also to non-member operators.

L.A. Seeks Taxes

LOS ANGELES The City of Los Angeles is using Homegrown Music, a BMI affiliate here, for \$10,000 in local business taxes allegedly due it. A Superior Court here

Amnesty Group To Benefit From DGG-Bernstein Set

NEW YORK Deutsche Grammophon has high hopes for the first album with Leonard Bernstein to be issued since its new contract with the conductor, but none of the profits from sales will remain with the record company.

Instead, revenues after expenses are to be donated to Amnesty International, the human rights movement active in 78 countries, dedicated to freedom for "prisoners of conscience."

The two-record set, which moves out to the trade this week, documents a live Beethoven concert performed in Munich last October by Bernstein and the Bavarian Radio Symphony Orchestra, with Claudio Arrau as soloist.

All participants donated their services for the cause, with DGG's sister Polygram company, Philips, freeing its exclusive artists, Arrau, for the project.

Presented on the concert, as well as from a television taping of the event, will be added to sums garnered from world sales of the album.

Programmed on the disks are Beethoven's Fifth Symphony, the Fourth Piano Concerto and the Leonore Overture No. 3.

The double-disc album, containing color photos of rehearsal and

concert, lists main offices of Amnesty International and provides short statements of the organization's goals.

Among these are fair and early trials for all political prisoners, provided they have not used or advocated violence, and the abolition of torture and the death penalty.

Statements of support for the organization by both Arrau and Bernstein are reproduced on the album cover.

SEGOVIA TO RCA INTL

NEW YORK—Andrés Segovia has been signed to a worldwide exclusive recording contract by RCA Records International.

For the last few years the eminent guitarist had been signed to Discos Movenplay in Spain, with his records issued here under license by RCA Red Seal. For two decades before that his disks bore the Decca and MCA imprints.

The new signing was announced by Alberto Galles, general manager of RCA Spain. Segovia is here now on a coast-to-coast concert tour.

Classical Notes

Heavy local promotion in New York via radio spots and newspaper ads in advance of Leonard Bernstein's performance in the San Geronimo State Music Center (S.G.M.C.) Festival are being used to the soprano's starring role in the new RCA Red Seal album of "La Forza del Destino," just released. An earlier RCA version of the opera, also with Price, was very much on the market. The Walter W. Naumburg Foundation presents the 1975 spring completion work, *Don Quixote*, in a New York radio festival Feb. 14 at Alice Tully Hall.

The Brooklyn (N.Y.) Philharmonic mounts a concert by contemporary baroque recorder by February 27. Coordinated by composers Tada Nozaki and Tania Leon. Composers' Records Inc. adds three new titles to its catalog of more than 40 diskings by women composers. New releases feature works by Barbara Feltz, Ruth Shaw and Joan Tower. An audience poll by the Presidential Symphony Orchestra in Ankara, Turkey, names Dostoi pianist Janacek "most successful artist" of the 1976 season.

The Minnesota Orchestra will award \$3,000 to the winner of a composer competition for a new orchestral work in celebration of its 75th anniversary season, 1977-78. Judges panel is headed by Minnesota music director Stanislaw Skrowaczewski, and includes among its members composers Aaron Copland, Gunther Schuller and Dennis Kozlowski. Prizes presentation will be in the fall of 1978.

A new community orchestra in Las Vegas officially launched with a concert Jan. 30 at the Flamingo. The ensemble, conducted by Anthony Costa, has a professional core of instrumentalists otherwise engaged on the Strip. The American Symphony Orchestra League is co-sponsoring with the Minnesota International Conference in observance of "Music In Our Schools Week." March 6-12. Adrian Gunn named assistant director of the National Endowment for the Arts music program.

Dussek Sonatas Due On Genesis

SANTA MONICA, Calif.—Genesis Records here has embarked on a project to record the complete piano sonatas of Czech composer Jan Dussek (1768-1812), who figured in the transition between the classical and romantic eras. The first two LPs in the projected series of 14, featuring pianist Frederick Marvin, appear this month.

Piano music of Khatchaturian, Leo Ornstein, Eshelbert Nevin and Edward MacDowell also figures in the current Genesis release, along with an LP of violin sonatas by Efrem Zimbalist Sr. and Jr., featuring violinist Roy Malan.

The label, that specializes in nineteenth-century piano repertoire, says of its new release that more than 75% of the music is unavailable elsewhere on record.

DISK & TAPE

New Budget Series From Sine Qua Non

By IS HOROWITZ

NEW YORK—Sine Qua Non Productions has entered into a licensing deal with EMI to provide the bulk of a new budget LP series, Superba.

At the same time, the company headquartered in Fall River, Mass., has committed itself to marketing a line of budget cassettes, following field tests over the past three months. Both the Superba series and the cassettes carry nominal suggested lists of \$4.98, but are discounted to the trade to allow resale at \$2.98. Price to record dealers in both cases is \$1.62.

As in Sine Qua Non's basic line, last price is treated as little more than a formality and much of the merchandise is shipped to retailers in pre-packed buckets at the low going price. Last price for SQN disks is \$3.98, with resale most often at \$2.49. Dealers pay \$1.35.

The company's prate business is serving a claimed retail universe of more than 1,200 outlets, most of them college and independent bookstores. But more record stores are now carrying SQN product, says Sam Attenberg, company president, and further representation is being solicited.

Of the 11 titles in the initial Superba release, 10 come from EMI largely from the label's U.K. budget series; Music For Pleasure. The other contains performances by the Boston-based Cantata Singers.

Although the basic SQN catalog is made up of rereleases, all Superba product consists of material never before released domestically, says Attenberg. Another 12 to 15 records will be released this year, he adds.

Success of the cassette marketing test, which offered 24 titles to a \$2.49 Dealers pay \$1.35.

(Continued on page 65)

Classical Spotlight

Billboard's March 26, 1977 issue centers on the changes, growth and trends within this vital segment of the music recording industry.

Featured articles analyze:

- ☆ Changes in Classical Retailing
 - ☆ Classical Imports
 - ☆ Classical Cassettes
 - ☆ "Crossover" Product
 - ☆ Current Repertoire Trends
 - ☆ Classical Broadcasting & Syndication
- The special issue will also include informative articles on specialty labels, concert management and a basic album checklist.

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'Homecoming' Makes It Over 5-Year Pull

By CLAUDE HALL

LOS ANGELES—Hagood Hardy, vibraphonist and composer, is resigned about it taking several years for "Homecoming" to become a hit.

"I've always been five years ahead of five years behind," he says resolutely.

"Homecoming," which won Billboard's No. 1 singles instrumental of the year award, was the second record he ever made on his own. He cut it for Hagood Hardy Productions, Toronto, his nine-year-old commercial music firm.

Prior to moving back to Toronto and starting his own commercial music firm, Hagood played vibraphone 1964-67 with George Shearing and previous to that with Herbie Mann from 1961-62.

Born in Indiana, Hardy carries dual citizenship from the U.S. and Canada and belongs to Local 47 in Los Angeles as well as the musicians union in Canada. He became a professional musician at the age of 18, playing in Toronto's House of Hambourg jazz club while still attending the Univ. of Toronto.

In 1972 he wrote and produced the music for a tea commercial for the Leon Burnett agency in Toronto.

"It wasn't written to sell tea, it was written to dramatize a family coming home to visit their parents with their new baby," he says.

Soon, however, the agency and Salada Tea began to badger him



Hagood Hardy: His tea commercial became a top pop hit.

about cutting a record of the instrumental music, "I didn't want to."

Finally, however, he formed his own record company and produced it. The record received considerable airplay and was the most-played record on CFRB in Toronto in 1974.

CFRB's parent company also owned a music production firm called Canadian Talent Library. They put up money to help produce a full album, since it only had three sides. They also approached Atco Records.

Atco Records, owned by Al Mair, president, and Tom Williams, vice president, decided the tune "Home-

(Continued on page 38)

LOS ANGELES—Despite annual losses on its concert program McCabe's Guitar Shop in Santa Monica continues to remain the area's only center for folk and bluegrass music and a viable outlet for aspiring folk singers.

Although McCabe's has been a launching pad for many of today's stellar attractions like Linda Ronstadt, Emmylou Harris, Hoyt Axton, Jackson Browne, Peter Yarrow, Eric Anderson, Ry Cooder, Wendy Waldman and Maria Muldaur, competing showcase clubs such as the Ruxley and Troubadour have attracted name recording artists.

Nancy Covey, concert director, says that agents are inclined to pass on McCabe's because of its limited seating capacity of 150 and marginal fees paid to acts. Instead McCabe's is booking non-established local talent with an occasional name headliner.

Covey says in the future she will attempt to give the club diversity by booking more contemporary artists.

"McCabe's will never be a rock'n'roll club but there will be some contemporary acts that stand out," says Covey. Covey says that McCabe's occasionally gets financial support from major record labels. The club's past year's grosses are planned in the club. Last year Konstant did a benefit concert which helped weave a \$7,000 loss. Other artists have also offered to lend support by way of benefits.

McCABE'S SHOP Santa Monica Spot Becomes Big Folk & Bluegrass Center

By ED HARRISON

Peter Yarrow established a traditional music fund and donated \$500 in an attempt to attract unknown folk musicians to the club.

Seven days a week McCabe's is primarily a guitar shop with lessons and workshops held in the back room. "Selling guitars and teaching is intimately linked together," Covey says.

"If you came in during the week to buy a guitar you'd never know we hold concerts here. Yet musicians have a particular interest in it because of the environment," she says. "It's a pop act, world of folk, with upcoming events which are sent every two months. The flyers are McCabe's main avenue of advertisement."

"If we're having a straight folk or bluegrass show we won't advertise in the local papers. For a special show we'll take an ad in the Los Angeles Times. If it's a pop act, word of mouth will fill the place."

"Many times an artist will come in and ask to play here," says Covey. "John McVie of the Nitty Gritty Dirt Band walked in and asked to play a night. Other band members like to experiment with a solo show."

McCabe's also sells rare folk, blues and bluegrass albums not obtainable in major record outlets. On performing nights, the club will display the artist's albums.

The club serves no alcohol although coffee, tea, juices and pas-

tries are available. Ticket prices are scaled at \$11.50, with some shows at \$3.50 admission.

A "Live At McCabe's" series (on the Takoma label) has been instituted with national acts. Blake the first release. Larry Coryell and Baretton and Rodney have also recorded live there.

Led Zeppelin Tour To Open In Ft. Worth

NEW YORK—Led Zeppelin will play its first concert in almost two years when it mounts the stage at Ft. Worth, Tex., on Feb. 22 to kick off an extensive U.S. tour.

The first Southwest part of the tour will end March 13 in Los Angeles, and will followed by stops through the Midwest and the East. Tour dates for the East and Midwest have not yet been finalized.

The tour, which includes such secondary markets as Baton Rouge (March 1) and Oklahoma City (3), follows Led Zeppelin's platinum LP and successful film, "The Song Remains the Same." The band last appeared live onstage at Earl's court in London in May 1975.

UNSHUTTERS IN MARCH

Hoo! Singhs a New L.A. Music Club

By ELIOT TIEGEL

LOS ANGELES—Rudy Onderwyer, owner of the Lighthouse, opens a second club, Hoo! Singhs, with a broad ranging talent policy in March.

The club in the Marina Del Rey section of the city on Lincoln Blvd., will book jazz, pop, rock and blues acts, says Onderwyer. Onderwyer, who has operated the Lighthouse in Redondo Beach 4½ years, has been looking for a club location closer to L.A. for the past three years.

The facility, a former bar-disco, is currently being refurbished and will have a new stage and state-of-the-art sound and lighting facilities, Onderwyer says.

Dressing rooms and a lounge for the entertainers will be provided. The move into pop and rock bookings is a new venture for Onderwyer, whose background includes helping run Shelby's Manne Hole in Hollywood and the Lighthouse, both noted jazz clubs.

Onderwyer says the name is something he invented and he jokingly says it will be "The Chinese Shelby's Manne Hole."

Hop Singhs will have a much more expansive seating capacity than the Lighthouse with its 196 seats. Onderwyer will continue ownership of the Lighthouse, one of Southern California's longest running jazz emporiums.

Onderwyer hasn't decided on his opening show, although he says he'll be looking for name power.

With his entry in the pop and rock fields, does a booking war with the Ruxley, Troubadour and Starwood, the city's three leading pop-rock clubs? Onderwyer understates that question, but parries that "the days

of one person having a stringhold on this town are over. There are seven-odd million people in this area and there are many acts who want to play L.A. and many people who want to go out at night."

Onderwyer says he'll have national names and coming acts who "could not fill the Forum."

The room is designed for a sit-down audience (no dancing) with chairs and tables and upholstered booths on the perimeter. The owner says the room will have an appealing atmosphere in addition to top name acts.

He says he hasn't firmed his entertainment budget yet. Will he be competing with himself and the Lighthouse for jazz acts? Answers the knowledgeable saloon operator: "There are many plateaus and schools of jazz. There won't be any problem."

"There are some acts I just can't book at the Lighthouse because of its seating capacity." The new room will have upwards of 400 seats, may be a few less due to renovations.

Two acts will be on the bill, playing two shows a night. Onderwyer says their engagements will range from one night through six depending on "their willingness drawing power and the financial gamble involved."

Eagles Fly Into New York Garden

LOS ANGELES—The Eagles, whose "Hotel California" album was recently No. 1, make their venue debut at Madison Square Garden March 18 as part of a 15-show, 12 city tour of the Northeast that opens the last half of March.

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January 29—Albion College, Michigan
 January 30—Purdue University, Indiana
 February 2-6—Front Row, Cleveland
 February 4—Salute from "Midnight Special" NBC-TV
 February 11-12—Fox Theater, Atlanta
 February 13—University of Tennessee
 February 19—Grammy Awards, Los Angeles
 February 22-25—Seattle and Tacoma, Washington
 March 7—Austin Memorial Auditorium, Texas
 March 13—Municipal Auditorium, Minneapolis
 March 18-27—Latin Casino, Cherry Hill, N.J.
 April 7—Coliseum, New Haven, Conn.
 April 9—Toledo, Ohio
 April 12-17—Westbury Music Theater, N.Y.
 April 18-May 1—Tour of England
 May 7—Charlotte, N.C.
 May 10-27—Tour of Japan
 May 28—New Orleans Jazz Festival
 June 10—San Diego Jazz Festival
 June 13-19—Painters Mill Music Fair, Md.
 June 25-26—Pine Knob Pavilion, Detroit
 July 13-16—Greek Theater, Los Angeles
 July 29—Milwaukee Jazz Festival
 August 4—Saratoga Performing Arts, N.Y.
 August 8-14—Valley Forge Music Fair, Penna.
 August 15-Sept. 1—State Fairs Midwest
 September 13-18—Shady Grove Music Fair, Wash. D.C.
 October—Recording with Thom Bell
 November 23-27—Circle Star Theater, San Carlos, Calif.
 December 29-January 1, 1978—Mill Run Theater, Chicago

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Welcome Back JOHN EDWARDS

Boris Weintraub
WASHINGTON STAR Staff Writer
Shady Grove Music Fair

The new element, and an outstanding one at that, was the presence of John Edwards as the lead singer, filling in for a hospitalized Spinner. Edwards set the crowd on edge, bringing shouts and amens time and time again with his gospel-based, intently sincere musical preaching. It is a musical form all in itself, and Edwards is a masterful exponent of it.

NIGHTCLUB REVIEW

The Spinners
Gabriel Kaplan
Sahara Tahoe through July 6

Opening night, a young man named John Edwards filled in for an ailing Spinner, but one would never know he was a substitute—he did a remarkable job throughout.

ROCHESTER DEMOCRAT AND CHRONICLE

John Edwards made a lot of friends in a hurry with some remarkable imitations of Sam Cooke and Otis Redding. By the time the Spinners were fifteen minutes into their show, Edwards seemed as much a part of the group as anyone on the stage.

ROCHESTER, N.Y. TIMES UNION

fans in the front of the hall screamed for a touch from Edwards' fingers

BALTIMORE AFRO-AMERICAN

By Vashti McKenzie

Edwards can sing. He did a number on "Sadie" that had the whole audience testifying

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XXX
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Talent In Action

Continued from page 36

and key 10 Funk'ing with a 10 Funkadee to deliver the word from Funkless.

Following Rose Royce, whose rousing rhythms and choreography peaked in an energetic rendition of "Ca-Wah," came Boddy's Rubber Band, a junior version of Parliament, with a warm-up set that kicked off stage one of Clinton's program.

Boddy's mischievous smile and star-shaped eyeglasses cut a cute and dinky pop idol figure for a chanting crowd shaken with Bootsymania between his own songs and constant references to the coming of the Motherhip. Boddy's sparse but punchy bass lines and casually repeated vocals fanned a boisterous audience enthusiasm.

Boddy's set provided a lunk-saturated atmosphere, drumming with crowd anticipation for Parliament's Funkadelic.

Beginning with "Cosmic Stop," Funkadelic's snarling vocals and raucous guitars provided a high energy introduction while backup singers emerged from a gold pyramid in center stage, he opening notes of "P Funk" signaled Clinton's entrance, climbing from a silver padded hullifier down into stage, wearing white furs, long black wig and sunglasses.

Clinton's presentation unfolded through material down from Parliament's Motherhip connection and "Comes of On Funkenstein" albums. Propelled by a heavy downtown feel in the bass and drums, Clinton's fluent street lunk and space lunk vocabulary churned the crowd during extended monologues.

The duality in musical styles represented on stage added to the fast pace and excitement that became a ritual preparing the audience for the Motherhip's arrival. The wild and frenzied style dominated Funkadelic material speeded up the basic but infectious repetitive groove of Parliament selections. The stinging guitar solos of Mike Hampton and the floating horns of Fred Wesley and Maceo Parker added extra color and punch to a total sound reminiscent of James Brown, Jimi Hendrix and Sly Stone.

The music's individual and earthy appeal came alive through the visual interpenetration of Clinton and his lunk mob, whose dress code that night included antlers, diapers, hot pants, vibrant make up, platform shoes, turbans and 14 course sunglasses. The effective use of flame throwers, explosives, and hot lighting accented the back and forth, up and down movements of Clinton and his.

As the 10-song, 80-minute set progressed, Clinton continued to turn out the lunk with Gamin On Ya, "Undisco Kid" and "Children of Production" leading to the show's most dramatic and wildly received moment during "Star

Child" with the landing of the Motherhip. Descending over the set from a giant blue denim cap, the saucer shaped vehicle opened its doors, presenting Clinton as Dr. Funkenstein. The roaring audience responded immediately to the doctor's lunk injection bringing the eve-

ning to its heated finale with "Tear The Roof Off The Sucker." His mission accomplished, the doctor reentered the Motherhip, blasted off and left those behind dancing in their seats once again reinforcing Clinton's motto that Funk is Its Own Reward. KEVIN MERRILL

JEAN CARN
DEXTER WANSEL

Village Gate, New York

Philadelphia International Records brought singer Cain and composer/arranger/pianist

Wansel together Jan. 17 and the pair showed a surprising ability to sing boy girl formula tunes.

Alone or in duet, both demonstrated the rap port on essay to sell a song to an audience but. (Continued on page 38)

NARM
CONVENTION
COVERAGE

FEBRUARY 5, 1977 - BILLBOARD

Be there...in Billboard's
Special Show Issue, March 12, 1977Names Set For
Pa. Music Fair

PHILADELPHIA: Valley Forge Music Fair, 3,000-seat in-the-round hardtop music tent in suburban Devon operated by Shelly Gross and Lee Cohen, will again bring in the top names for the spring season.

With Sha Na Na on Feb. 18, and Tony Orlando & Dawn on Feb. 21-27 rounding out the winter season, the "spring parade of headliners" kicks off Feb. 28-March 6 with Lena Horne, Vic Damone and Count Basie's band Johnny Carson, March 11-13, and Steve Lawrence, Lydie Gornic and Milton Berle March 14-20.

Other dates set include Frankie Valli & The Four Seasons, March 29-April 3, Sony and Cher, April 18-24, David Brenner and Charo, April 26-May 1, Sandler & Young and the Follies, Berge, June 6-12, and Mia Davis, July 11-17.

The 19th annual NARM convention will be held at the Century Plaza Hotel in Los Angeles, March 4 through 8, 1977.

It is estimated that NARM members represent a major portion of the record-tape market...major rackjobbers, distributors, many one-

stops and leading retailers... will be there! Billboard will be there!

Bonus distribution to everyone attending NARM. Don't miss this opportunity to reach these key buyers and BILLBOARD weekly readers.

BILLBOARD's SPECIAL NARM ISSUE

Issue date: March 12, 1977

Closing date: February 18, 1977

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Signings

Continued from page 36

Scatful Dead, the Jerry Garcia Band and the Bob Weir Band to Arista Records, with just 21 of his recordings in Los Angeles, produced by Phil Spector with a release date expected sometime in spring. The Dead and its spinoffs were

FROM L.A. TO N.Y.

Island Artists' New Name, Place

By ED HARRISON

LOS ANGELES Island Records has moved its campus department to New York and will function under the name of Island Artists, Inc.

According to Erik Dufaure, president of the realigned company, Island Artists will serve as a managerial wing of Island Records. Dufaure, who moved to New York from London to accept the post, says the six-man staff will also serve as "a small promotion wing of the record company."

"We'll be looking after Island's English roster in a booking and managerial capacity," says Dufauré.

Artists included are Robert Palmer, Eddie and the Hot Rods, John Martin, Max Romeo, Rock Diamond and Stevie Winwood. Dufaure adds that acts presently not affiliated with a label will also be included.

The idea behind the company was to develop an *ader* department on the East Coast that will be out on the streets listening to music that is happening," says Dufaure. "When we find something that is exciting we relay it to the record company."

Scott Piering, director of the campus department in Los Angeles,

will continue to function in the same capacity in New York. Because most of Island's artists are perennial campus favorites, Piering will remain the link to East Coast schools.

Dufaure says his small staff will be the "eyes and ears" on the street. He stresses that Island Artists will attempt to establish an identity of its own and is adamantly against being labeled a reggae company.

"We will be looking for many different and exciting acts as long as it's good music," he says. "If we believe strongly in an artist we'll clear it with the label and sign him."

"When Chris Blackwell established Island Artists, he wanted it to be an East Coast company that would specialize in management but have an a&r flavor and serve as the link with London and the West

Dufaure adds that although Island Artists will work autonomously from Island Records, the two will more than often confer before acting.

Because the move transpired only three weeks ago, Defaure says that it is still too early to report progress.

• Continued from page 37

their material was too intimate for the cavernous performing space at the Gate.

Jean Carn and Dexter Wansel have the personalities and ability to sing convincingly. A smaller club or a television screen would better suit the love ballads they favor.

Cain performed cuts from her current LP, including "Free Love," "No Laughing Matter," "Where Did You Ever Go?" and "You've Got A Problem," which all drew attentive response despite the separation from the audience brought about by a low-lit stage.

After a 10-minute warmup by the band, the Planets, Wansell and Carr performed for an hour and showed that they can stack up with the likes of Ashford & Simpson and other successful soul teams. **RICHARD NUSSE**

KANSAS

Santa Monica Civic Auditorium

As the curtain rose to a full house of anxious fans, Kansas exploded onstage Jan. 14 in a powerful, well-paced, 90-minute, 11-song performance.

Through five years of nonstop road work and album projects, Kansas has developed into a tightly knit group of six musicians whose team work stands out over any single individual.

Opening with the group's current hit "Carry On Wayward Son" and drawing upon material from its four albums, Kansas displayed impressive musical skill in a sizeable performance that unfortunately left the atmosphere a bit stierie.

With each song a grand production, the sophisticated hard rock of Kansas delivers an intense and powerful sound. Rather than weaving together in a subtle fashion, each instrument stands out boldly with a variety of influences emerging simultaneously in its music. Backed by a solid rock rhythm lies a strong emphasis on the driving melodies heard in the keyboards, violin and vocals.

But grandness does not always constitute excellence and in the case of Kansas, the multiple key and chord changes that follow its melodies could use a dash of spontaneity. Though performed impeccably, the group sometimes appears enslaved by the large-scale productions and precise arrangements of each song.

The vocal harmonies of violinist Robby Steinhardt, the group's spokesman, and Steve Walsh, who with guitarist-keyboardist Kerry Livgren writes the group's material, provided the most infectious element of its sound. Walsh's sensitive and low-keyed "Lonely Wind" proved that Kansas does have the capacity for the soulful as well as the magnificent.

Fortunately, none of the members engaged in any tedious exhibitions of virtuosity though Lwgren, who performed well on both guitar and keyboards, could have displayed a bit more variety in his solos.

Rather than three or four songs standing out above the others, all of Kansas' material, which included *Down The Road*, *Child Of Innocence* and *Magnum Opus*, received equal approval from an audience consisting mostly of devoted Kansas followers. The group's effective use of pre-recorded material and mood lighting techniques strengthened an impressive performance.

KEVIN MERRILL

Hagood Hits It

Continued from page 34

'coming' was a Top 40 hit and set out to prove it.

Eventually, "Homecoming" as an album sold a reported 150,000 copies in Canada. Sam Trust, president of ATV Music, Los Angeles, which handles Hardy's music in the U.S., says that more than 60,000 copies of the sheet music have sold in the U.S. alone.

He already has music for two movies, six documentaries and three or four television specials under his belt. He also has a series of concerts slated for Canada starting in July with a 26-piece orchestra.

But he's still a small-group jazz musician at heart. He claims that he performs "whenever I can. I played in clubs for 12 years. I like to perform. Anyway you must that in front of us."

Top Boxoffice

Rank	ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
1	THE BEATLES—Promoter, Facility, Dates			
2	THE BEATLES—Promoter, Facility, Dates			
3	THE BEATLES—Promoter, Facility, Dates			
4	THE BEATLES—Promoter, Facility, Dates			
5	THE BEATLES—Promoter, Facility, Dates			
6	THE BEATLES—Promoter, Facility, Dates			
7	THE BEATLES—Promoter, Facility, Dates			
8	THE BEATLES—Promoter, Facility, Dates			
9	THE BEATLES—Promoter, Facility, Dates			
10	THE BEATLES—Promoter, Facility, Dates			

Arenas (6,000 To 20,000)

ACT	TIME	PRICE	SEAT
1 BEACH BOYS—Electric Factory Concert. Spectrum Philadelphia Pa. Jan 18	19.50	\$8	\$136.00
2 PARLIAMENT/FUNKADELIC—BOOTS'S RUBBER BAND—ROSE NOICE—Feyline Inc Forum Hollywood Calif. Jan 19	18.23	\$6.75	\$8.00
3 KISS/URIAN HEOP—Generation Prod. Vets Mem. And. Des Moines Iowa Jan 22	14.23	\$6.50	\$7.00
4 PARLIAMENT/FUNKADELIC—BOOTS'S RUBBER BAND—ROSE NOICE—Feyline Inc Coliseum Oakland, Calif. Jan 21	13.46	\$5.50	\$7.50
5 QUEEN/THIN LIZZY—Brass Ring Prod., Colo Arena, Denver, Mich. Jan 18	11.04	\$6.00	\$6.50
6 BOB SEGER & THE SILVER BULLET BAND/REX—Nemmer Clark Concerts, Colo Arena Detroit, Mich. Jan 19	10.80	\$6.50	\$7.50
7 KISS/URIAN HEOP—Feyline Inc. Pershing Municipal And. Lincoln Neb. Jan 20	8.38	\$6.50	\$7.50
8 DAVE MASON/FIREBALL—Vahl & Rossmire Convention Center, Anaheim, Calif. Jan 23	7.58	\$5.50	\$7.50
9 BOB SEGER & SILVER BULLET BAND/PATTI SMITH—Jantama Prod. Sportatorium Hollywood Fla. Jan 22	6.29	\$5.50	\$7.50
10 QUEEN/THIN LIZZY—Brass Ring Prod. Civic Arena Saginaw Mich. Jan 20	5.00	\$5.00	\$6.50
11 BARRY MANLOW/LLOYD FLASH—Daydream Prod. And. Milwaukee Wis. Jan 19	4.85	\$5.50	\$7.50
12 FOGHAT/RICA DERRINGER—Entam Ltd Coliseum Knoxville Tenn Jan 19	5.14	\$4.8	\$13.45
13 BOB SEGER & SILVER BULLET BAND/PATTI SMITH—Jantama Prod. Curtis Brown Hall Tampa Fla. Jan 13	9.00	\$8.00	\$13.60
14 MARSHALL TUCKER BAND/PEE PHRAIRIE LEAGUE—Also Colley Inc Civic Center Montgomery Ala. Jan 17	4.44	\$6.00	\$7.00
15 NUSH-HARD EAST/ARTFUL DODGER—Male Lipik Friends Prod Inc. Ector County Ok. Oklaa Texas Jan 20	4.09	\$8.00	\$12.00
16 NUSH-HARD EAST/ARTFUL DODGER—Male Chalk Friends Prod. Tazini Country Co. Abilene Texas Jan 20	3.90	\$5.50	\$9.75

Auditoriums (Under 6,000)

1	URAH HEPHESIDE WEST • MICHAEL STANLEY Brahm • Lisle/Prods. • East Bay • Jan 10	5.80	\$5.50	\$6.00	\$36.50
2	DAVE MASON • YESTERDAY & TODAY • Bill Graham • Aud Sacramento • Call Jan 7	4.56	54	16	\$126.90
3	FOGHIE RICK DERRINGER • Fulton & Vaughn Boutwell • Aud • Birmingham • Ala. Jan 19	3.70	56	16	\$122.25
4	KANSAS • JOURNEY • Miramax • Con. Crec Aud Stockton • Call Jan 23	3.67	56	12	\$171.72
5	AL STEWART • WENDY WALDMAN • John Bauer Concert Co. • Late College, Bellingham Wash Jan 21	1.50	00	00	\$173.50
6	AL STEWART • WENDY WALDMAN • John Bauer Concert Inc. • Pacific Lutheran University Tacoma Wash Jan 20	1.00	00	00	\$155.50
7	AL STEWART • WENDY WALDMAN • John Bauer Concert Co. • Mt Hood Gaston College • Phillland Ore. Jan 19	1.00	00	00	\$155.00
8	KANSAS • SONS OF CHAMPLIN • DAVID LAFAMME • Bill Graham Westernland • San Francisco • Call Jan 10	1.50	50	50	\$133.00
9	RUSH • HEAD EAST • TONY DODGER • Mike Clark • Festival • Crec Center • Aud • Austin Atmario Texas Jan 23	7.44	44	56	\$144.00
10	DAVE BRUCE • PAUL DESMOND • Electric Fidelity • Concert • Academy Of Music Philadelphia Pa Jan 10	7.00	00	00	\$120.00
11	STEVE GOODMAN • THE Llamas • The Great Archives • New York • Orlando • Fla Jan 10	1.00	00	00	\$4.38
12	STEVE GOODMAN • WASSAR CLEMENTS • The Academy • New York • Central College Naperville Ill Jan 10	1.00	00	00	\$5.60

Top 500

Listen

These are the best selling middle of the road singles compiled from radio station air play listed in rank order.

Week on Chart	Rank	Title, Artist, Label & Number (Dated Label) (Publisher, Licensee)
1	1	1. Love Theme From "I STAR IS BORN" (Evergreen) Barbra Streisand/Columbia 130450
2	2	2. NEW KID IN TOWN Linda Ronstadt/25th Century (ASCAP)
3	3	3. LOST WITHOUT YOUR LOVE Brooks & Dunn/45 (Capitol, ASCAP)
4	4	4. I LIKE CREAM Perry Como, 20th Century 7287 (Sound Of Music-Like, ASCAP)
5	5	5. WOODY BLUE Eric Burdon, 20th Century 7287 (Sound Of Music-Like, ASCAP)
6	6	6. SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 5-50308 (Cherry Lane, BMI)
7	7	7. YOU GOT ME RYNNING Gene Colton ABC 17221 (Dunwich)
8	8	8. TOWN BETWEEN TWO LOVERS Marilyn McCree/Arista 7638 (Capitol) (Music Share, BMI/Silver Tones, ASCAP)
9	9	9. DRIVING QUEEN Alba Attardo 3737 (Countess, BMI)
10	10	10. THE CAT The J. Geils Band 2186 (Dunwich/Purple Pepper/Unichappell, ASCAP)
11	11	11. SAVE IT FOR A RAINY DAY Stephen Bishop, ABC 1-1372 (Stephen Bishop, BMI)
12	12	12. HAPPEN Paul Shaffer United Artists 911 (Palladium, BMI)
13	13	13. BARE, YOU LOOK GOOD TO ME TONIGHT Linda Ronstadt/25th Century (ASCAP)
14	14	14. WERRY IN NEW ENGLAND Robert Marley, Arista 1027 (Shant, P&G, ASCAP)
15	15	15. AFTER THE LAST LEAF Ergebnis Humphrey, Epic 8-50270 (Silver Bird, ASCAP/Oceanic Blue, BMI)
16	16	16. THE THINGS WE DO FOR LOVE The J. Geils Band 2186 (Dunwich/Purple Pepper/Unichappell, ASCAP)
17	17	17. AUNT NOTHING LIKE THE REAL THING Doris & Marie Grimsby, RCA 14163 (Polygram) (Scribe, ASCAP)
18	18	18. LAY ME DOWN AND ROLL ME OUT TO SEA Vic Dana, Capitol 4584 (CPI) (20th Century/House Of Weiss, ASCAP)
19	19	19. LOVE ME Phyllis Diller, Epic 8-50188 (Polygram) (Scribe/Unichappell, BMI)
20	20	20. CHARON O'ROUR Mumford Sherrill Atlantic 3374 (Atlantic, ASCAP)
21	21	21. CAN Susan Newman, RCA 8-50270 (Silver Bird, ASCAP/Oceanic Blue, BMI)
22	22	22. YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCree/Arista 7638 (Capitol) (Music Share, BMI/Silver Tones, ASCAP)
23	23	23. SORRY SAYS TO BE THE HARDEST WORK John Elia, RCA/Rebel 40445 (Big P, P&G, ASCAP)
24	24	24. LIVING HOT TO ALICE Smokie 852 (Polygram) (Unichappell, BMI)
25	25	25. ORGANOLOATH AMIE Horn, Reunion 102 (Adornia, ASCAP)
26	26	26. WHISPERING/CHER CHE LA FEMME/SE SI DON On. Burdett's Original Savannah Band, RCA 10027 (Fisher-Hillier, ASCAP/Fishy Politics, BMI)
27	27	27. TOGETHER O.C. Smith, Carlinco 901 (Fas Gombi, BMI)
28	28	28. BEAUTIFUL Neil Diamond, Columbia 3-10452 (Stonebridge, ASCAP)
29	29	29. ISN'T SHE LOVELY LP Steve Wonder, Tama 3474 (Motown) (Scribe/Black Bull, ASCAP)
30	30	30. I HATE YOU Dr. Hook, Capitol 4044 (Horse Hare, BMI)
31	31	31. SOUTHERN BELLS Glen Campbell, Capitol 4376 (Mersey Tanager/Marsat, BMI)
32	32	32. THERE FROM KING KONG Horn, Reunion 102 (Adornia, ASCAP)
33	33	33. THEME FROM KUNG FURY (Pt. 1) Lionel Richie, RCA 14163 (Polygram) (Scribe, ASCAP)
34	34	34. YOU MAKE ME FEEL LIKE YOU Les Sear, Warner 8-1025 (20th Century/Lane Music, BMI/Capitol, ASCAP)
35	35	35. SLOW DANCING Leslie & Lesley, RCA 14163 (Polygram) (Scribe, ASCAP)
36	36	36. BLYE, BLYE, BLYE Blye, RCA 14163 (Polygram) (Scribe, ASCAP)
37	37	37. IN THE MOOD Horn, Reunion 102 (Adornia, ASCAP)
38	38	38. LIVING THING The J. Geils Band 2186 (Dunwich/Purple Pepper/Unichappell, ASCAP)
39	39	39. I JUST CAN'T SAY NO Fanny, RCA 14163 (Polygram) (Scribe, ASCAP)
40	40	40. HUSTLE The J. Geils Band 2186 (Dunwich/Purple Pepper/Unichappell, ASCAP)
41	41	41. WHAT CAN I SAY Boyz II Men, Columbia 10440 (Big Stages/House Of Weiss, ASCAP)
42	42	42. I LOVE MY LIPS Ricky Martin, Major 3-1027 (Warner Bros.) (Nashville, ASCAP)
43	43	43. I KNOW The J. Geils Band 2186 (Dunwich/Purple Pepper/Unichappell, ASCAP)
44	44	44. I AMNOT COMING DOWN Charles Dandridge, 20th Century 7287 (Sound Of Music-Like, ASCAP)
45	45	45. NIGHTS ARE FOREVER The J. Geils Band 2186 (Dunwich/Purple Pepper/Unichappell, ASCAP)
46	46	46. STAND STILL The J. Geils Band 2186 (Dunwich/Purple Pepper/Unichappell, ASCAP)
47	47	47. STAY AWAY FROM ME The J. Geils Band 2186 (Dunwich/Purple Pepper/Unichappell, ASCAP)
48	48	48. SOMETHING TO SAY The J. Geils Band 2186 (Dunwich/Purple Pepper/Unichappell, ASCAP)
49	49	49. THE REAL THING The J. Geils Band 2186 (Dunwich/Purple Pepper/Unichappell, ASCAP)

SOURCE

ABC STUDIOS

Major Revamp Of L.A. Facility Paying Technical, S Dividends

By JIM McCULLAUGH

LOS ANGELES—A major re-vamping of the ABC Studios here has begun in payoff of in a new level of technical sophistication as well as a steady increase in both in-house and outside client activity.

Recently appointed president of the facility, Brian Ingoldby, has updated all three rooms to fully automated 24-track, refurbished the acoustic environment, updated the mastering facilities, introduced a unique computer interfacing system for more efficiency, begun a comprehensive staff education program and instituted what might be the only on-the-premises research and development department of any studio anywhere.

"The studios were acceptable," says Ingoldby, "but now we've made them elite in today's industry and the upsurge in bookings attests to it."

"The reason I was brought in," continues the 19-year industry veteran, "was to bring the studios to the state-of-the-art which we immediately did. But I'm not merely satisfied with it."

"The r&d department was designed to create effects and equipment which do not exist in the industry today which I personally feel will satisfy the needs and demands of the producer and artist today. We're trying to exceed state-of-the-art."

One of the features of the newly introduced computer interfacing system is a capability which allows for all pertinent information relating to a tape to be memorized and logged onto the head of the tape.

The information can then be read and read out digitally onto a television-like cathode ray screen greatly sophisticating the software processing as well as library methods, according to Ingoldby.

The disk mastering room now includes a new Neumann SAL pick-

age as well as a new automated console linked to the computer which the r&d department developed. Tom LaSalle is up to the next step.

"The way I approach recording," says Ingoldby who owns a heavy technical background and was most recently with MCA Studios, "is two-fold."

"One is to be professional and the second is to be technically creative. We are trying to make recordings as perfect as we can but at the same time not take the human element out of all the sophistication."

"We are trying to assure that what was done manually will be repeated manually via computer."

Ingoldby, who teaches audio engineering at Soundmaster Recording School and contributes articles to industry journals, has instituted an education program whereby all staff members, now upped to 36, will be totally familiar with all aspects of the recording process from beginning to end.

"Engineers here," observes Ingoldby, "will be true engineers and not what I call mixers. A mixer is a person who can take the environment that exists in the studio and link it into tape and read the demand but he can't do disk mastering or other functions of the recording studio business."

"The ultimate goal is to have every-thing capable of all the elements in recording."

"ABC has backed us up 100%," notes Ingoldby, "and its goal is the same as ours. Make hit records. We are doing more in-house than we have ever before but that isn't standing in the way of outside clientele."

"It's a little unusual for an in-house studio to be this versatile and make records outside the studio door, but ABC feels that if we have the facilities, specialties, and time, we should be servicing the industry in general."

Ingoldby adds that the ratio now

of in-house and outside business is running 50/50 and that although ABC has a large staff of in-house producers and engineers, they are very flexible with outside clients who want to use their own people if they desire.

One of the reasons the recording studio business is so healthy right now, speculates Ingoldby, "is in most instances the approach to recording has become very technical or technically creative."

"So time consumption on projects has exploded since you are consistently dealing with multi-track recording, automation, noise reduction and all the additional technical endeavors which can get lengthy. The goals haven't changed but it takes more time to make it sound as real as possible."

Continually looking beyond state-of-the-art, Ingoldby sees the wave of the future as digital, something the r&d department is exploring.

"We're looking to a different medium other than tape recording. We will be able to analog material or audio and digitally store it and then recall it in a medium of transfer such as the computer on demand to reconstruct itself back to audio."

"Why do we want to change the medium? Simply because the number one enemy of recording is noise and despite advances in noise reduction systems, things like hiss and noise are still detrimental to better recordings."

"Digital recording can assist us in better transient to insure a more true to life reproduction of sound. Automation today has only been tapped."

"The computer will assist us in reaching these goals. The human will direct the computer will stabilize it for us. The problem right now with digital is the enormous cost, the first multi-track recorders were expensive but today the cost is acceptable."

Sound to Track

Forum, Kazanegras and Corey Balaban engineering.

Bone-Wood produced and engineered Al at Wally Heider while the Emotions were also in laying down basic tracks. Monte White producing and George Massenburg engineering. Hendler produced Ray Thompson and Tom Perry, recorded Bob Seagars at the Oakland Paramount. William Brons has been upped to manager of the remote department at Hendler. Newcomer Filmways/Wally Heider will do the audio and sound reinforcement for the Grammy Awards.

Le Rinnaser has been working at Kenyon on his upcoming Epic LP with Skip Drinkwater producing. Richard Perry is again producing Burton Cummings at Studio 55.

David Campbell is engineering Brian Muldoon at Studio 55. Alen Zent's Mastering Studio in Hollywood recently completed Fleetwood Mac and Neil Diamond's LP. Natty Burnett is engineering, Induced, produced by Bruce Dertko and Chris Brunt for Sunnyside Music Productions. Chuck, Noyl and Edmie were in at the Sound Factory. David Campbell producing and Greg Ladani at the board.

John Lombardi was producing L.D. Pearl at Sound City. Bob Cullen produced Laura Lee at Clover. Harris was doing some re-mixing for Paul Anka at

Monte's Super Sound, Richard Sontag at the board while Harper's Sound was cut at a single. Chuck Leary engineering and producing with Dick Scopetone.

In activity elsewhere At Kaye-Smith Studios, Seattle, the Spinners have been overdubbing vocals and mixing their upcoming LP with producer Tom Bell. Don Monte, Buzz Richmond and Win Katz are the engineers.

Soundmovers Studio, Inc. paid Audiotechnics \$462,000 to purchase MCI recording equipment. For its money, the studio will get 100% of the equipment. Chuck Leary track MCI recorder, three MCI 500 Series Master recording consoles, twelve 1/2- and 1/4-inch MCI recorders, Delby and dds noise reduction equipment, and a full range of support equipment. The studio is due to open in late February or early March and will occupy the entire top floor of the Brill building in New York City.

Ray Ayres was in producing demos of the "Saturday Night Special" for Ramp Production Co. at 5th Floor, Connecticut. The Sound Studio, New Orleans, is now officially open, report owners Jay Gallagher and George Halliwell. Equipment includes an MCI 1128 console and a JH 16-track recorder. JIM McCULLAUGH

DISCO INTL SERVICES

Abacadabra's Magic By Public

Washington Pool Pugs 12-inchers

By RADCLIFFE JOE

NEW YORK—A Washington-based disco record pool is playing a significant role in the promotion and sales of disco records to retail buyers in the Northeast.

The push by Disco International Services Co. of Lynnwood, Wash., is conceptual, with emphasis on contacting local disc jockeys and club owners. The pool president Gary Friedman, 12-inchers have been virtually non-existent in Northeast area record shops because few retailers believe they have commercial appeal.

To reverse this negativism, Disco International Services has begun acting as an intermediary between wholesalers and retailers in the area, and has so far succeeded in bringing together ABC Record & Tape Sales and Wide World of Music, one of the leading record retailers in the Seattle area.

As a result of the negotiations, Wide World of Music has created a special disco music department in its store, and Friedman explains that his organization is working closely with ABC Records & Tapes and other wholesalers in the area in advising them on the most popular disco records and those with the greatest commercial appeal. Similar advice is being dispensed without charge to area retailers.

Friedman feels that the efforts of his organization could play an important role in boosting the retail sales of popular disco records in the Northwest where, according to Neodram, discotheques are beginning to multiply and flourish.

Disco International Services, originally a division of Disco-Technics, until its recent separation, is also in

the process of promoting a mini-disco conference geared to the needs of owners, managers, deejays and other disco personnel in the Northwest.

The conference, scheduled for April 17-18, will address itself, through a series of problem-solving sessions, to such areas as promotion and publicity, sound and lighting systems and the do and don'ts for a successful club operation.

Friedman explains that key people from all areas of the disco industry are being invited to moderate and address the conference.

Top sound and lighting equipment manufacturers are also being invited to exhibit at the conference which is tentatively scheduled for Seattle's Landmark Inn. The show will be launched with a benefit disco dance at the Seattle Center Exhibition Hall. All proceeds from this show will go to the financially-strapped Seattle Opera. Special parties and an awards banquet will highlight the conference.

Meanwhile, Disco International Services has reported positive response to its suggestions to the more than 85 disco operators in the Washington area to lobby for a special disco section in the yellow pages of the telephone directory.

Friedman feels that the response received will lend credit to the pool's plan to contribute to the telephone company to create a special listing of discos and disco-related services.

Disco International Services represents disco deejays in Washington, Oregon, Idaho, Montana and Alaska. The organization also offers consulting and mobile disco services.

AN ORCHID IN MANHATTAN

N.Y. Femme Winning Her Battle For Sex Equality

By AURORA FLORES

NEW YORK—A female disc jockey working in a Latin discotheque in the heart of New York's "d bar" district is striking a blow for equality of the sexes here.

Orquidia "Orchid" Santiago is the 22-year-old spinner at Christopher's, and she is one of the prime reasons for the club's success.

Still, in spite of the fact that she is playing to audiences three times a week, she finds herself confronted with the stigma of being a woman in a predominantly man's job. And this means facing the discouraging attitude by many discotheque owners and managers that deejays, especially if they are female, are secondary to a club's success and are therefore dispensable.

To add to her problems, Orchid is discovering that to be a female disco deejay is, invariably, to be paid less than her male counterpart would receive.

Still, despite these setbacks, Orchid is optimistic about the outcome of her battle to secure greater respect, better wages, and greater autonomy.

She confesses the going is tough, but points out that Christopher's at which she has worked for more than six months, is recognizing her capabilities and is fair in its business dealings with her.

"Orchid" will be more than six years

in the music industry, began her career at Casalegre, her father's record shop in the Bronx. Later she worked for Montano Records and was partially responsible for that label's smash hit disco hit, "Sunny" by Hambo being recorded.

Since then her career as a disco deejay has taken her to such clubs as 3101's in the Bronx, Hippocampus (now Sonny's), Chez Sensual and Caballero. She also works as a mobile disco deejay at weddings, private parties and other get-togethers where a Latin disc jockey is desired.

Orchid, whose father Al Santiago is a Latin handsealer, record producer and music historian, is proud of the fact that she received her music industry experience firsthand.

She says, "I was in the front line of the business. I learned, at an early age, where the industry meets the public. I knew what records were sellers, what were music tastes of music buyers, and I was in constant contact with the wide assortment of musicians who always visited my father's record shop."

Manilow For TV

LOS ANGELES—Barry Manilow stars in his first television special March 20 ABC-TV Show includes concert tapings plus special visuals around New York.

Continued from page 1

will operate, whether it will alternate live bands with recorded music, whether a restaurant will be installed, the types of games that will be featured in the game room and also have a deciding voice in the other basic requirements of running a successful discotheque.

Webb explains that as novel as the idea may sound, it is based on root experience he acquired from being affiliated with such Manhattan discotheques as Le Jardin, Electric Circus, Adonis, Salvation, Napthena and most recently the new Copacabana disco.

Webb says that invariably one of the major flaws that plagued these clubs was their owners had a predetermined notion about what was best for the public. "No one ever took time out to solicit suggestions

from the people who actually used the rooms," Webb complains.

Abacadabra, scheduled for a March opening in the Fifth Avenue Hotel, Greenwich Village, will feature a sound system built by G.L.I. which also supplied sound equipment for the recently opened Regency Light Club. Webb also says that "leading illusionists and occultists will be provided as consultants and to provide entertainment for the club."

Also retained for Abacadabra is Bobby DJ, co-holder of the Billboard disco deejay of the year award. "I want nothing but the best for my members," Webb explains, "his decision to retain one of the highest paid deejays in the business."

Abacadabra will charge a membership fee of \$30 a year, but unlike

most other clubs that depend on mailing lists to acquire members, Abacadabra will insist on in-person applications.

Preference will be given to, but will not be exclusive to music industry people. Webb explains the room is being geared to people in the music business because disco operators tend to ignore them in spite of the fact that they are such an important part of the disco phenomenon.

In addition to their \$30 membership fee, Abacadabra members will be asked to pay \$5 at the door. This will give them access to two drinks. Non-member guests will pay \$9 for the same privilege.

Dress for the 800-capacity club will be informal and in the early days of its opening the club will function on Fridays and Saturdays until members decide on the days best suited to their needs.

Disco Mix

By TOM MOULTON

NEW YORK—Motown Records, currently enjoying a hot streak with disco products, has released three strong albums by the Originals, G.C. Cameron and Jerry Butler.

The Originals album, titled "Down To Love Town," is one of the group's soul label. There are four strong cuts on this album plus a disco version of "Let Love Be Love," which features an entirely different mix from that found in the version released on the group's Commune album.

"So Million Dollar Man" is the strongest cut and will probably be the next single release. "Hurry Up And Wait" and "You Are A Blessing To Me" are another melody that "So Million Dollar Man" but rhythmically are in the same tempo style.

"Ben Deedee" is slower and some of the qualities of "Love Hangover." All the cuts mentioned are over five minutes long and it is likely that the group will continue to heavily pursue this new direction of doing more disco oriented material, while foregoing the ballads for which they have become so well known.

G.C. Cameron's LP titled "You're What's Missing In My Life" has four good cuts. "Let's Make You Dance" is among them. Here is a strong uptempo swing, with splint percussion instruments and a nice melody. Next time is the Norman Harris style. There is also a good break and the momentum starts at the beginning and builds right to the end.

"You Need A Strong Dose Of Love" there are a lot of qualities of the earlier Motown sound, and the end result is still very effective.

UNSHUTTER LUNCH TIME PHILLY CLUB

PHILADELPHIA—A lunch time discotheque for the hurrying businessman who wants to shake a leg while he grabs a bite. This is the novel idea of Sonny Schiff and Richard Varonok, who have taken over Greenstreet's in Philadelphia's city center and will run it as a lunchtime disco as well as a regular nighttime club.

Although still untitled the operation begins Wednesday (2) other disco operators in the area appear envious that they did not create the idea and promise that they will be closely watching and possibly copying the idea.

The room, formerly run by Norm Donsky, is located in an area of heavy lunch-hour traffic. In addition, the disco manager, and Varonok, the lunch manager, feel they can synch off enough of the lunch-hour traffic to make the venture profitable.

The lunch-hour disco will operate along the same principles as the regular disco using a spinner, top disco records and a lunch menu.

More than a touch of the Marvin Gaye style is reflected in "Let's Run Away Together" and "You're What's Missing In My Life," the title song for the album.

Jerry Butler's new LP, "Sulter For The Single Girl," is one of the best things [this article] has done since his Gamble & Huff days. There are three good disco-oriented songs on the album. Among them is "Chills II Up," which is the strongest and features a rhythm pattern that goes back and forth from one tempo to another, creating a funky experience, and sounding at times like it could have been cut for the Temptations.

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Eric Gallo, chairman, Gallo (Africa) Limited.

Gallo Growth:

From One Man Company To International Giant



Phil Goldblatt, first employee of the company and still with it, pictured when he started work as a salesman-traveler.

Today, as Gallo (Africa) Limited celebrates its golden jubilee, it is internationally recognized as one of the music giants of the world.

It is a complex organization with established leadership in various fields—records, music publishing, television manufacture and distribution, audio visual educational products and consumer electronics.

Head office and recording studios occupy six floors in the prestigious Gallo Center in central Johannesburg. The pressing plant—one of the largest in the continent—is situated at Steeldale, just beyond the city limits. A huge modern warehouse lies at Rietfontein, close to the main highway at Jan Smuts Airport. There are branches in Cape Town, Durban, Port Elizabeth and Bulawayo.

Employees today total close to 1,000. But 50 years ago it began as a one-man business.

Eric Gallo was studying engineering at the Univ. of Witwatersrand, but in his second year decided that his future was not in that direction. While planning his next move, he left Johannesburg to join his father, a railway contractor, to build a line from Durban northwards along the coast of Natal.

Here, in the peaceful little village of Mtubatuba, he picked up a newspaper carrying an advertisement offering the Transvaal agency for Brunswick Records. All that was needed was a goodwill payment of 1,000 pounds, then the equivalent of roughly 4,000.

Gallo senior advanced the money and in February 1926, Brunswick Gramophone House (Transvaal) (Proprietary) Limited opened for business in Johannesburg. Despite its randiose name, it was a small retail shop. But the position was good. In the Royal Arcade, with a frontage on Pritchard Street, it was just around the corner from the city's busiest shopping thoroughfare.

The ambitious 21-year-old proprietor comprised the entire staff, carrying out the duties of manager, bookkeeper and salesman. The shop sold gramophones and records. It was a battle at first, but then came the "talkies" and Brunswick Gramophone House claimed the first movie song hit, Al Jolson's "Sonny Boy."

Thousands of enthusiastic film fans thronged to the Royal arcade to pick up copies of this memorable disk and so began Gallo's long association with U.S. screen and stage hits. Encouraged by the success of his retail trade, young Gallo



First Gallo premises, the retail shop in Pritchard Street, and the front-of-shop display promoting the Al Jolson single "Sonny Boy."

decided to expand into the wholesale business. He moved to premises that provided an extra stockroom for his wholesale department, 20 feet square, with shelves and fittings fashioned from packing cases by the proprietor himself.

By now he had engaged his first traveler, Phil Goldblatt, still with the company today. A year later they were joined by Alec

Delmont, later to become managing director and affectionately regarded as South Africa's "Mister Music." Alec died a few years ago after a short period of retirement.

A significant step in Eric Gallo's career was his visit to London to secure the Decca franchise. He tells the story of how he sat for days in an outdoor office waiting for an interview with Edward Lewis, who had never heard of him. But the British music man was won over by his dogged persistence and charm and agreed to the young South African's proposals. The friendship between these two distinguished figures in the industry has increased through the years.

Later came the tieup with CBS which today, with Gallo jointly controls Gramophone Record Company Limited under managing director Arnold Golemba.

In 1967 Gallo entered into a partnership with Phonogram International B.V. for the joint control of Trutone (Pty) Limited, which became the national distributor of Phonogram and Polydor repertoires. David Fine, chief executive of the Gallo Group, is also Trutone managing director.

Initially all records were imported, often a frustrating experience when a consignment arrived with many of the old 78 r.p.m.s in fragments. It was clear that a local pressing plant would have to be set up, a need that became all the more evident when World War II seriously hampered the flow of shipments from Britain and the U.S. And so shortly after the war, pressing began at Roopepoort, just outside Johannesburg.

The first disk, "Whispering Hope," proved one of the best sellers of 1949, auguring well for the new project. Within two months, 300,000 local disks had been produced.

By now the company had altered its name. As business expanded, the name shortened. Brunswick Gramophone House (Transvaal) (Proprietary) Limited became Gallo (Proprietary) Limited which in turn, when the firm became a public company in 1946, was revised to Gallo (Africa) Limited. Premises had also changed to accommodate the demands of the growing organization. By 1936 the company was settled in its own two-story building. Four years later five floors were added, and extra office space rented from adjoining premises. Then, in 1966, came the move to Gallo Center with enlarged offices, showrooms, stockrooms and recording studios boasting the finest equipment in the country.

Since the beginning of the business, one of its most outstanding features has been the accent on publicity and promotion. Eric Gallo's instinctive flair for catching the eye and ear of the man in the street is evident from as far back as 1928, when his "Sonny Boy" window stopped passers by on the pavement outside the little retail shop.

Eric Gallo is also famous as one of Johannesburg's most

(Continued on page G-14)

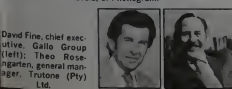


Eric Gallo (right) and Alex Delmont (left) with Sir Edward Lewis, chairman of Decca.



MCA executives on a visit to the Gallo headquarters in Johannesburg. Left to right: Peter Lotis; Peter Gallo; Mike Maitland; David Fine; Mrs. Mike Maitland; Mr. and Mrs. Lou Cook. The picture was taken in 1972 at a launching promotion for Oris-bia.

Arnold Golemba, managing director of Gramophone Record Company, signing a deal with Goddard Lieberman of CBS (right). Gallo (left) at a contract signing session with Coen Sol-eveid, of Phonogram.



Alec Delmont, Gallo managing director and known as "Mister Music," with Bing Crosby and the Andrews Sisters.



The year is 1936 and Gallo moves into this two-story building. Further expansion in 1940 when Gallo took over this five floor building. Gallo promotion at the Rand Easter Show of 1947—for "Now Is The Hour."



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LONDON



Decca House, London, England

African Music For Africans

Gallo Stars

Eric Gallo had been in business only a couple of years when he realized that South Africans must be given South African songs and South African artists.

No recording facilities then existed in the country but that was no obstacle. Artists, black and white, were sent to London to perform before the microphones in Decca Studios, an ambitious undertaking in pre-air travel days, involving a three week voyage each way.

Then, in 1932, a recording studio was established in Johannesburg in a converted basement below an old movie house and here local artists were at last able to record their own songs on home soil.

The move to Gallo's own building meant a great improvement in recording quality and here international history was forged. Minan Makeba waxed her first disks under this roof: first as a young unknown with a male quartet known as the Manhattan Brothers, then as part of a foursome of girls called the Skylarks and finally as a soloist in her own right. It was here that her famous "Click Song" and "Retreat Song" were first transferred to disk.

When "King Kong" was staged in Johannesburg in 1959 (not the gorilla movie recently repackaged, but the successful African musical about a prize fighter named after the mammoth ape) Minan Makeba played the femme lead and Gallo waxed the original cast album. Playing trumpet in the

orchestra was a young musician called Hugh Masakela.

Another top South African musical to be recorded by Gallo was "Wait A Minn," the small cast revue that ran at home and abroad for a total of seven years. Company members Jeremy Taylor and Paul Tracey, now established as solo performers—Taylor in the U.K. and Tracey in the U.S.—still sing songs from the show.

American-based tenor Sergio Franchi had first contact with the studio microphone when recording with the "Grab Me A Gondola" cast in the old Gallo building.

In the same studios originated "Wimoweh" ("The Lion Sleeps Tonight") first brought to the microphone as "Mbube"



Dr. Hugh Tracey recording tribal South African music during a session sponsored by Gallo.

Hugh Masakela (right) as part of an instrumental group providing musical backing for the African musical "King Kong."



by Solomon Linda, then a semi-professional with a job on the Gallo payroll as a record packer. "Shikwan," still the biggest earning African song, was discovered by a mobile Gallo recording unit in Rhodesia when as astute ad man auditioned the Bulawayo Cold Storage Band—no fancy name for the members actually worked for the Bulawayo Cold Storage Co. For overseas consumption the name was changed to the Bulawayo Sweet Rhythm Band.

Mickie Most, now a top British record producer, was featured as a singer on Gallo recordings. Singer Ewe Boswell, who has had chart success with songs like "Pickin' A Chicken," made her first disks for Trutone, now part of the Gallo Group.

Dollar Brand, the Flames, Malambo Jazz and the Jazz Ministers were all recorded and promoted by Gallo.

More and more, Gallo is proving that besides offering a widespread outlet for international product, the company also has much to contribute to the world scene.



Minan Makeba (second from right above) pictured when a member of a vocal group the Skylarks.



Solomon Linda, who was the first to record "Mbube" which was later to become "Wimoweh" and "The Lion Sleeps Tonight" (Center).

Dollar Brand, early Gallo recording artist (far right).

Peter Gallo presenting silver disks to the writers of "Joseph And The Amazing Technicolor Dreamcoat" for sales in South Africa. Gallo (center) is with (left to right): David Land, of Superstar Ventures; composer Andrew Lloyd Webber; lyricist Tim Rice; and Peter Robinson of MCA, London.





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Peter Lotis, creative director, Gallo Records



Freddie Bugnatto, sales director, Gallo Records

Gallo Records studio team (left to right): Paul Wright; Peter Coronio; Robin Ritchie.

As the Gallo organization grew, it was only natural that it should divide itself into various companies, separately managed but all very much part of the Gallo family. Today they are all housed in Gallo Center.

Peter Gallo, son of Eric, heads Gallo Records and Gallo Music, assisted by a team which combines experience with youthful vitality. Aiding him on the record side is Peter Lotis, who has hit the charts many times in his own right on both radio and television. Ivor Haarburger handles publicity, together with Melanie Mills, while Freddie Bugnatto holds the post of sales manager. Ian Shacknoffs controls administration.

Riding high on the contemporary scene, Gallo Records also boasts an unrivaled past. The list of international records that Gallo has promoted to best seller level in South Africa reads like show business history.

Through radio plugs (Gallo sponsors its own programs), television exposure, big outdoor promotions (as at the Rand Easter Show) and an all embracing network of retail outlets augmented by experienced representatives fanning out from South Africa's biggest cities, Gallo is firmly established as a giant hitmaker.

Devoting its complete attention to the increasingly important sphere of black oriented music is the Mavuthela Co. This was formed when Rupert Bopape, director and driving force behind Mavuthela, felt the time was ripe for the

indigenous side of the record division to develop its own image. Benji Chaband and West Nkosi, well-known Johannesburg musicians, supervise recording sessions.

Gallo was a pioneer in bringing the African his own music and inexpensive portables on which to play the disks, just as today the company markets transistor radios within the price range of every pocket. With South African Broadcasting Co transmissions catering specifically to the need of black listeners in many different languages, this is an important facet of the business, particularly as the local black population becomes more and more attuned to international product such as American jazz and soul music.

For 10 years Gallo subsidized Dr. Hugh Tracey, world authority on African music, on safaris into distant rural areas to capture songs and instrumental performances from people far removed from city life. These formed the foundation of the International Library of African Music that now supplies disks to universities, colleges and cultural institutions in many lands.

There is a vast difference between this primitive music and the current African hits now being taped in Gallo Center. Through these records can be traced the whole development of African music.

Music Publishing

Gallo entered the music publishing business in 1949. Post war import control cut off supplies of sheet music from abroad so, by signing printing agreements with London publishers, Gallo was able to provide dealers with locally run off hits of the day.

Several of these old songs, such as "Galway Bay," are now standards and still selling.

From being mere producers and vendors of sheet music, Gallo soon graduated to publishing in the fullest sense, the first general agreements being signed with Burlington Music and Peter Maurice. Around this time, Gallo formed a separate company to handle this side of the business, the Music Publishing Co. of Africa (Pty) Limited, which in recent years has traded as Gallo Music.

Today Gallo Music handles the catalogs of such prestigious concerns as 20th Century Fox, Ronda, Walt Disney, Burlington, Island, East Memphis, Cyril Shane and Rak / Chinnichap. The group also manages local offices for April Music (through Gramophone Record Co.), Chappell and Intersong (through Trutone) and Leeds Music. All are housed in the Gallo Center.

Mavuthela Music and Jabulani Music (an April associate) concentrate entirely on indigenous black music, a vital part of the scene as several South African radio transmissions are directed specifically to this market.

A few years back, Gallo took over Carstens de Waal Publications, a company specializing in Afrikaans language songs. These titles, added to those assigned to Gallo Group publishers, represent the dominant share in this particular market.

John Edmond recently took over the general manager's chair of Gallo Music from Ralph Trehwela, who joined the company in 1949 to set up the music publishing operation. Hugh Bush and Willie Thabathe assist.



Staff of Gallo Music (left to right): Hugh Bush, professional manager, William Thabathe, professional assistant; Angela Ridley, secretary to general manager John Edmond; John Edmond.



Dix Vorster, public relations, Gallo Records



Rupert Bopape, director, Mavuthela Music



Peter Gallo, managing director, Gallo Records



Ivor Haarburger, national ad & promotions manager, Gallo Records



Benji Chaband, ad & promotions manager, African market, Gallo Records.

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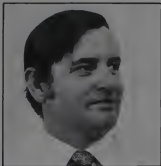
Television

The most exciting opportunity to present itself in recent years was an extension of the Gallo activities in entertainment and leisure, the advent of television in South Africa.

For some time the company had studied television in all its aspects throughout the world and had come to the conclusion that there was a logical product for Gallo to distribute through its normal dealer structure. It was imperative for Gallo to be in the television business. Realizing that only a limited number of licenses would be issued in South Africa for the manufacture of sets, the company examined all possible avenues of rationalization, joint ventures and technical know how agreements in order to ensure that under no circumstances would it fail to succeed as one of the country's most important manufacturers in this field. Eventually a consortium was formed comprising Gallo (Africa), the Phil Morkel Group and Electra Television and Appliances, operating under the name of the South African Television Manufacturing Co. (Pty) Limited.

This company concluded an agreement with A.E.G. Telefunken of Germany with the result that all its products enjoy the best in international technology. The television plant was eventually built in East London. With a staff of almost a thousand, it is a manufacturing industry of which the country can be justly proud.

The Gallo entry into tv was governed by certain specific conditions. Television being a new industry, it was important that the public had complete confidence in the product. All sets sold by Gallo under the name JVC are tested for 24 hours before they leave the factory and subsequently re-tested at all distribution points, so ensuring that buyers are completely satisfied with their purchases.



Hugh Brown, general manager of Gallo Consumer Electronics, in charge of the company television operations.



Retail

Robin Hall, general manager, Gallo Retail. Picture (left) key executives of Gallo Retail—(left to right) Ed Kelly, promotions and displays, divisional boss Hall; Kenny Levine, who is responsible for marketing and staff motivation.

In addition to its vast wholesale operation with well-trained salesmen in constant touch with

hundreds of dealers all over the Republic South West Africa and Rhodesia, Gallo maintains its own extensive retail network, one of the largest in the country.

Over the counters of these outlets, most of them in the biggest department stores, Gallo Retail is able to give full promotion to the group's regular releases of records, cartridges, cassettes and sheet music.

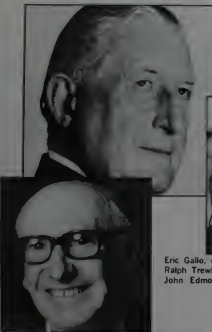
Not only does Gallo Retail afford valuable sales points for Gallo product, it also enables the organization to keep a sensitive finger on the public pulse. The group is in constant contact with record buyers throughout the territory.

Robin Hall heads up Gallo Retail, with Ed Kelly handling promotions and displays, and Kenny Levine responsible for marketing and staff motivation.

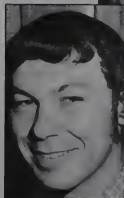
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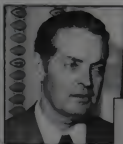
Hitmakers



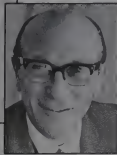
Eric Gallo, chairman, Gallo (Africa) Ltd. (above); Ralph Trehwela, director, Gallo Music (left); and John Edmond, general manager, Gallo Music (above).



Hugh Bush, professional manager, Gallo Music (above); Ian Schacknoffsky, commercial manager, Gallo Records (left); William Thabathe, professional assistant, Gallo Music (right).



Eddie Muller, regional manager (Western Cape), Gallo Records, Vic Blair, national distribution and warehouse manager, Gallo (Africa) Limited (right).



West Nkosi, producer Mavuthela Music (left below); Arnold Golembosky, managing director, Gramophone Record Company (Pty) Limited (right); Gwen Phillips (top), head of royalty department, Gallo (Africa).



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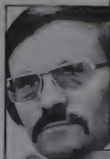
More Hitmakers



Hamilton Nzimande, musical director, Gramophone Record Company, special projects (far left); Roger Thomas, group accountant, Gallo (Africa) Ltd. (immediately left); Melanie Mills, secretary to Ivor Haarburger (below left).



Tim Rooney, general manager, Polydor Records (right); Jess James, credit manager, Gallo (Africa) Ltd. (top).



Barry Sinclair, financial director, Gallo (Africa) Ltd. (far left); John Worwood, company secretary, Gallo (Africa) Ltd. (immediate left); Percy Golembo (below), managing director, Gallo (Rhodesia).



Valerie Appel, secretary to Peter Lotis (immediate right); Joyce Genau, assistant production manager, Gallo Records (center); Tony Holliday (top), business affairs manager, Gallo (Africa).



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and Gallo Music for all
the hits

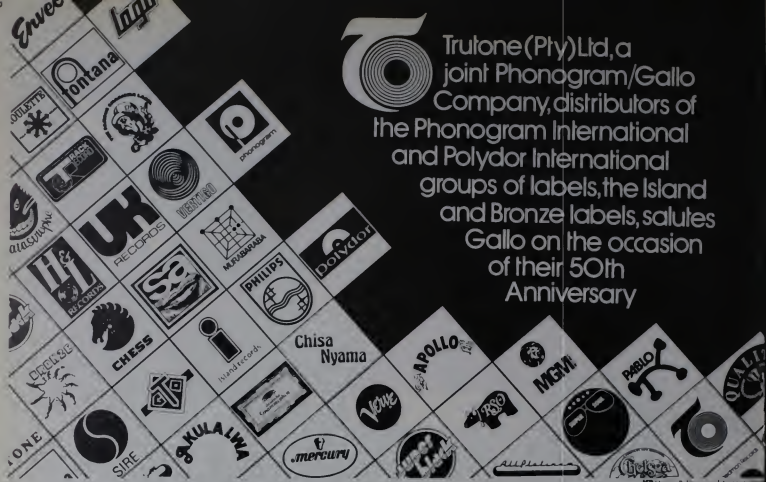
SWEET HITCH - HIKER - BAD MOON RISING - UP AROUND THE BEND - HEY TONIGHT

RELEASE ME - GREEN GREEN GRASS OF HOME - EL BIMBO

PROUD MARY - LOOKING OUT MY BACK DOOR



Trutone (Pty) Ltd, a joint Phonogram/Gallo Company, distributors of the Phonogram International and Polydor International groups of labels, the Island and Bronze labels, salutes Gallo on the occasion of their 50th Anniversary



GALLO AFRICA 50 SOUND YEARS



interpak

We are proud of our long association with Gallo Africa. We take this opportunity of congratulating them on their 50th Anniversary and wish them every success in the future years.

Sole suppliers to Gallo Africa and their associates of Record Jackets, Inlay Cards, 8 1/2 Labels & Record Labels.
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SAMRO

presents its congratulations

and best wishes to

its member

GALLO (Africa) Ltd.

on its half-centenary

in the service of

music in

South Africa.

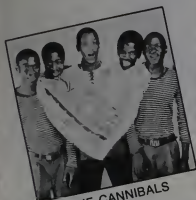
*Congratulations
&
Continued Success*

BIG 7 MUSIC

MORRIS LEVY
President

PHIL KAHL
Vice-President

GALLO RECORDING ARTISTS



THE CANNIBALS



ABAFANA BASEQHUDENI



THE BATS

SUPER STARS in SOUTHERN AFRICA



THE MINISTERS



HARARI



GLENYS LYNNE



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LADYSMITH BLACK MAMBAZO

**CONGRATULATIONS
ON A
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FIFTY YEARS IN
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RONDOR MUSIC, INC.**

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“At this time we would like to thank you for the magnificent job you have done for 20th Century Records in South Africa. It is truly a great pleasure to work with you and we wish you continued prosperity for the future.”

20th Century Records

**DISNEYLAND/
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CONGRATULATES**

GALLO

**ON THEIR
50th
ANNIVERSARY**



© MCMXXXV Walt Disney Productions

**Congratulations
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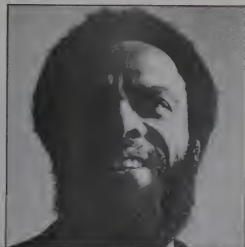
Sherbet



Donna Summer



Conway Twitty



Grover Washington Jr.



Barry White

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PRODUCERS OF

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Congratulations



Gallo (Africa) Ltd

on their

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Birthday
and wish them great
success in the future!

Diversification

Building on its pioneering history in the world of gramophone records Gallo has, like many similar great international music companies, expanded into television consumer appliances, electronics, high fidelity equipment audio product and musical instruments.

A major agency in this group is Japan Victor Co. marketed under the well known JVC trademark. Together with Garrard record players. JVC gives the group a major participation in this field.

A wholly owned company is Gallo-Fox with its principal agency Bell and Howell dominant in the sphere of education and 16mm. home entertainment. In addition, Gallo-Fox represents Encyclopaedia Britannica, the Rank Organization and Video Arts educational and training films. TOA public address equipment is offered to industry, universities, schools and commerce.

In the new mammoth Broadcast Center opened in Johannesburg in 1976, Gallo supplied the Rank lighting systems and Winten studio equipment.

Gallo is the South African distributor for Scotch recording tapes.

The group is also involved in certain areas not allied to entertainment. It has a shareholding in Decca Navigator South Africa Limited, administering this company on behalf of Decca, London, and leasing navigational receivers to ships ranging from ocean liners to fishing trawlers sailing round the coast of the Republic.

In the line of domestic products, Gallo represents Moulinex of France, probably Europe's most important manufacturer of small household appliances.

Gallo thus enjoys established leadership in every field.

Gallo Growth

• Continued from page G-3

party-minded hosts, a tradition carried on by his younger colleagues now that he no longer continues to be so personally involved in entertaining. Guests who have savored the warm Gallo hospitality range from classical virtuosi like Andres Segovia, Pierre Fournier and the late Sir Malcolm Sargent to contemporary pop artists such as Engelbert Humperdinck, Albert Hammond, Dobie Gray and Tim Rice, co-author of "Jesus Christ, Superstar."

The insignia of the company is a proud, upright cockerel—adopted as "gallo" is the Italian for this noble bird. With half a century of sound growth, there is something to crow about.

We have very much enjoyed being associated for the last two years of your first 50, and look forward to continuing the association into the next 50.



OVERSEAS MUSIC SERVICES, INC.

John E. Nathan
Joanne Boris

Dear Gallo,
Congratulations. It's great
to be great. We know
what it feels like.
Greetings.



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JVC CONGRATULATES Gallo ON 50th ANNIVERSARY AND ARE PROUD TO BE ASSOCIATED WITH Gallo ORGANISATION - SOUTH AFRICAN DISTRIBUTORS OF **JVC**

AUDIO AND VIDEO EQUIPMENT STOP WISHING YOU GREAT SUCCESS =

VICTOR COMPANY OF JAPAN, LTD, TOKYO

JVC

The Directors and Staff of
Gramophone Record Company extend
heartly congratulations to Gallo Africa
Limited on their 50 years of service to the
South African recording industry stop
GRC has been closely associated with Gallo
Africa for many years stop We are confident
that our new venture - Lulu-Wena -
recorded in the Gallo Studios and pressed by
Gallo Africa will be a worldwide success stop

LULU-WENA

(Marketed and distributed by Gramophone Record Co.(Pty)Ltd.)





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Head Offices of Gallo (Africa) Ltd.



Gallo Warehouse
Central Warehousing &
Distribution Complex
of Gallo (Africa) Ltd.

Memorex S— Commitment To the Future

(Continued from page 10)

units, 118 to \$158.2 million at year-end, or 15% to \$158.6 million at the end of 1978.

Although Memorex passed up the recent Winter CES, it is definitely gearing for the summer show, when the new 12,000-square-foot plant addition will be on-line. Ted Cutler, general manager of the audio division, and Jake Rohrer, marketing manager, note the facility is about 18% operational now with a new cassette assembly unit in use.

"It's a commitment to the future," Rohrer emphasizes, "and we're definitely building the business in all areas."

He is looking for the overall blank tape business to increase about 15% in unit volume this year. He sees cassettes stabilizing, 8-tracks continuing their growth as the record mode added to more compact systems and open reel "a very viable business with the growing semi-pro interest particularly at the high end."

A new coater is expected to be in place this spring, and by midsummer the plant's capacity for audio tape and accessories will more than double. Several new accessories in the record and tape care field are anticipated for summer CES and prepress prototypes of a new high-end formulation to compete on the level of the top TDK and Maxell products, Rohrer says.

Memorex recently announced its first price hike in more than two years, effective March 1. Cassettes will go up about 5%, and 8-tracks from 10%-12%. No increase is due.

(Continued on page 44)

SEMI-PRO AT CES

'Separates' Market Expanding

By JIM MCCULLAUGH

(This concludes a two-part look at some of the audio developments at the just completed Winter CES.)

CHICAGO The dominant theme in audio at the just completed CES was an increased emphasis on high technology as consumer-oriented, professional and semi-professional firms vied for competitive one-upmanship.

A number of dramatic product innovations abounded—such as programmable and computerized FM tuners and cassette decks, the first 185-watt receiver for the consumer market, and new advances in speaker technology.

One aspect this increased sophistication is taking is the proliferation of the separates market, i.e., tuners, amps and preamps, as many more pro and consumer companies introduced these types of products.

Once the province of the specialty firm and audiophile, separates are pegged for a 35% sales gain for 1977. Receivers, by no means a dying breed, have showed their growth rate somewhat with a projected 10% increase for the coming year.

Many more firms also are playing to the expanding semi-professional and disco marketplaces with high-end separates in addition to the increased consumer interest.

The feeling from many audio firms is to become more full-line in terms of product offered as well as marketplaces served.

Among additional highlights:

- Akai revealed it was getting much more heavily involved in the expanding separate market, part of a five-year goal of reaching \$100 million in sales within five years.

Parent company Akai Electric has

just purchased a new 131,000-square-foot facility near Tokyo and added 600 new employees, to step up production of cassette tape decks and AM/FM receivers.

In addition to previewing a few prototypes of separates, the firm introduced three new front load cassette decks including what it claimed was the first bi-directional record/play model available on the market today.

With a suggested retail value of \$500, model GX-730D features a reverse selector switch. When that switch in the "one-way" mode, the deck will record or play one side of a cassette, then shut off.

When the selector switch is in the "one-cycle" mode, the deck will record or play both sides of the cassette without the need to stop and flip the cassette.

In the "continuous play" mode, the deck will play both sides continuously. Recording is also possible in this mode, except that when record-

ing is completed on full cycle, forward and reverse, the deck will automatically select and switch to the continuous mode. Akai also introduced a new loudspeaker line ranging from \$90 to \$250.

• Philips High Fidelity Labs, now headquartered in Fort Wayne, Ind., with Magnavox, revealed its first units in a new line of branded hi fi products. Included are a 200-watt amp (\$700), AM/FM tuner (\$600) and preamp (\$600) as a group, an updated version of its 212 automatic changer (GA 406 at \$200) and model 312 electronic turntable, and several new speaker systems including two Mutual Feedback units, model 545 MFB Studio with 100 watts RMS capacity at \$1,200, and 544 MFB with 600 watts RMS at \$380.

More high-end separates are on the way, featuring illuminated electronic flow charts on the front panels to define source mode and configuration.

• Nikko bowed its Alpha 1 dual-channel power amplifier and matching Beta 1 stereo preamplifier as the first products in the professional series of audio products.

Alpha 1 has a continuous power output of 220 watts per channel with a retail of \$599.95 while the Beta 1 has a retail price of \$299.95.

Nikko also reduced prices on its entire receiver line to remain more competitive in the consumer field. The firm also added several new separate components as well as a high powered receiver.

• AB Sonab Audio, which has just been purchased by Ole Mørch AB of Sweden, a speaker designer, is now offering the R4000-3 FM stereo

(Continued on page 44)

CES PANEL

Audio Outlook Bright

CHICAGO A surge in the separates market, including amps, preamps and tuners, as well as interest towards more super-powered receivers, high-end speakers, high fidelity-like audio and continued cosmetic advancement were seen as major courses for the audio industry in 1977 by a panel of experts here at CES.

In addition, the five audio executives who made up the "Outlook '77 Audio Components and Tape Equipment" seminar predicted yet another significant growth year for the audio industry, expected to go well over the \$1 billion mark.

"Separates look like an outstanding market category for growth," observed Don Palmquist, director of marketing for Kenwood. "It's the first time separates are becoming available at a variety of price points."

"We see as much as a 35% growth in the separates market," added Tom Pickett, director of marketing for Sherwood Electronics.

"We see growth in low, middle and high-end separates. I think the reason for it is that there is a great deal of upgrading going on."

"The consumer who has a 20 watt receiver wants to step up to separates because it gives more sophisticated and he wants the best available."

"At the same time, the high powered receiver looks like a hot category but I think there's a limit to how powerful they can get."

(Continued on page 44)

MCA/PHILIPS VIDISK AT ITA

NEW YORK Demonstrations of the Philips/MCA optical videodisk system will be a highlight of the ITA seventh annual seminar April 3-6 at Hilton Head Island, S.C. ITA executive director Larry Finley announces. Robert Cavanagh, North American Philips, will speak on consumer videoplayers, and Norman Glenn, MCA Disco-Vision, on programming. Attendance is limited to 400, with information available from ITA, 10 W. 66 St., New York 10023, phone (212) 787-0910.

NAVA Expo: Duplicators, Blank Tape

Anaheim Expo Sees
High-Speed Copiers,
A/W Cassette Lines

Billboard photos by Earl Page



Record's Bill Lawless notes users run jobs through plant to learn high-volume duplicating before purchase of items like this automatic cassette feeder. Master and slave loader is \$25,000.



King Instrument's model 760 self-feeding cassette loader is demonstrated by Bill Cline. The firm also showed 8-track winder and splicers, video-cassette loaders and duplicators.



Discussing Maxell blank videotape, from left, are the firm's Jim Ringwood and Gene LaBrie, Denver rep Dick Beets and Orlan's Brian Trankle. Company also has an A/V cassette line.



Recorder's Super Pro 4-track model gets a run-through by Eugene Kout. A master and two copies sell for \$1,795 and the system can be expanded to a 17-copy package for volume needs.



Shape Symmetry & Sun's slide lock-out doors are topic of Tom Healey, left, and Joe Ciccone. Cassettes can be set to record or erase by moving a sliding piece of plastic, in form's new line.



Record's Copier 4 model is demonstrated by Peter Schwartz. Both master unit and each slave are priced at \$1,385. Firm also showed a new line of heavy-duty cassette equipment.

Discussing Maxell blank videotape, from left, are the firm's Jim Ringwood and Gene LaBrie, Denver rep Dick Beets and Orlan's Brian Trankle. Company also has an A/V cassette line.

New Audio Magnetics A/V accessories are displayed by Jim Lantz, left, and Stewart Schlossberg, industrial products division vice president, to back up the firm's AV tape.

Soul Nashboro In Audio/Video Showcasing

By JEAN WILLIAMS

LOS ANGELES. Nashboro Records holds its first audio/visual gospel product presentation at Rudy's Italian Inn here Wednesday (2).

The gospel/r&b-oriented label will showcase about 25 pieces of new gospel product to approximately 75 retailers, wholesalers and racks. The label is in the process of setting up this same presentation in key cities around the country.

According to Rick McGrunder, vice president, most of the product being presented is being aired on Nashboro's newly acquired radio program "The Gospel Hit Parade." The program, heard Monday through Friday, 11 p.m.-midnight on KFOX, a white country-oriented station in Long Beach, Calif., is the first of its kind to be aired on the outlet.

The station has also brought on a black announcer, Elsie Collins, to host a Sunday morning gospel program.

Collins was recently dropped by ABC-AFM, Los Angeles all jazz station after hosting a gospel show for the past six years.

In addition to his Sunday program on KFOX, Collins is also heard Monday through Friday on KMAX, a gospel outlet in Arcadia, Calif.

Services were held for industry veteran Leroy Little Sr., 45, at St. Mark's Church, Norfolk, Va., Tuesday (1), when he was laid to rest in the church as a promo man, died Jan. 20 of cancer.

He formerly worked for Atlanta/Alto and Stax Records. He also worked for several years in Atlanta, Norfolk, before opening World Wide Promotions with his sons Keith and Leroy Jr.

Little's last major industry event was pulling together the benefit for Jack Holmes of WRAP Norfolk, during the Thanksgiving holiday last year.

He is survived by two sons and a daughter.

Sarah Vaughan was the guest soloist at the Erroll Garner Memorial Concert sponsored by AFM 47, Los Angeles, Sunday (23).

The concert held in the union's auditorium placed heavy emphasis on pianists, says Marj Young, union secretary, who pulled the concert together.

More than 800 persons jammed into a room, which normally holds about 400, to hear jazz offerings by music veterans Pete Jolly, Kenny Burrell, Art Hillery, Nat Pierce, John Guarnieri, Gato Malabon, Duke Cook, Jorge Roys, Chuck Berghofer, Larry Gale, Nick Martin, Jack Wilson, Ron Jefferson and Frankie Capp.

The 3-6 p.m. concert was free to the public.

There has probably never in the history of presidential inaugurations been as many recording acts gathered in one place at the same time. Although most of the performers seemed to go smoothly. Van

Billboard Hot 100 Singles

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This Week			Last Week			Weeks on Chart			This Week			Last Week			Weeks on Chart			This Week			Last Week			Weeks on Chart																																																																																	
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1	1	9	1 WISH—Smokey Robinson (R. Moten, Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	35	32	14	DO THAT STUFF—Parliament (C. O'Connell, Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	58	74	8	LET'S GO DOWN TO THE DISCO— Indulgences Ltd. (Indulgences, Label 8779) (Warner Bros.) (Warner Bros.) (ASCAP)	70	75	3	I'VE GOT THE SPIRIT (DO WHAT YOU WANT)—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	81	2	FEELIN'—Smokey Robinson (R. Moten, Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	82	2	MY LOVE IS FREE—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	73	9	WHY CAN I SAY—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	74	9	DISCO LUCKY (I Love Love) (The Jacksons, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	75	9	LET IT FLOW—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	76	9	LIFE GOES ON—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	77	9	SHO FEELS GOOD (The Jacksons, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	78	9	THE SHUFFLE—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	79	9	SAY YOU LOVE ME—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	80	9	WINTER MELODY—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	81	9	WINDY CITY THEME—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	82	9	ST. ANGELO—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	83	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	84	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	85	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	86	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	87	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	88	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	89	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	90	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	91	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	92	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	93	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	94	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	95	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	96	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	97	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	98	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	99	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	100	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)
2	3	13	PRE—Smokey Robinson (R. Moten, Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	36	36	13	WHISPERING GEMINI LA FEMME SE 53	59	75	3	FEELIN'—Smokey Robinson (R. Moten, Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	81	2	FEELIN'—Smokey Robinson (R. Moten, Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	82	2	MY LOVE IS FREE—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	73	9	WHY CAN I SAY—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	74	9	DISCO LUCKY (I Love Love) (The Jacksons, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	75	9	LET IT FLOW—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	76	9	LIFE GOES ON—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	77	9	SHO FEELS GOOD (The Jacksons, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	78	9	THE SHUFFLE—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	79	9	SAY YOU LOVE ME—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	80	9	WINTER MELODY—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	81	9	WINDY CITY THEME—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	82	9	ST. ANGELO—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	83	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	84	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	85	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	86	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	87	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	88	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	89	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	90	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	91	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	92	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	93	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	94	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	95	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	96	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	97	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	98	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	99	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	100	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)				
3	2	11	DARLIN' DARLIN' BABY (GARY, TENDER, DUNN, JONES) (G. Tender, Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	37	37	12	WORN OUT BROKEN HEART—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	59	75	3	FEELIN'—Smokey Robinson (R. Moten, Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	81	2	FEELIN'—Smokey Robinson (R. Moten, Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	82	2	MY LOVE IS FREE—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	73	9	WHY CAN I SAY—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	74	9	DISCO LUCKY (I Love Love) (The Jacksons, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	75	9	LET IT FLOW—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	76	9	LIFE GOES ON—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	77	9	SHO FEELS GOOD (The Jacksons, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	78	9	THE SHUFFLE—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	79	9	SAY YOU LOVE ME—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	80	9	WINTER MELODY—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	81	9	WINDY CITY THEME—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	82	9	ST. ANGELO—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	83	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	84	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	85	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	86	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	87	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	88	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	89	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	90	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	91	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	92	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	93	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	94	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	95	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	96	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	97	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	98	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	99	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	100	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)				
4	1	10	I LIKE TO DO IT—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	38	37	13	WORN OUT BROKEN HEART—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	59	75	3	FEELIN'—Smokey Robinson (R. Moten, Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	81	2	FEELIN'—Smokey Robinson (R. Moten, Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	82	2	MY LOVE IS FREE—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	73	9	WHY CAN I SAY—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	74	9	DISCO LUCKY (I Love Love) (The Jacksons, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	75	9	LET IT FLOW—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	76	9	LIFE GOES ON—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	77	9	SHO FEELS GOOD (The Jacksons, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	78	9	THE SHUFFLE—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	79	9	SAY YOU LOVE ME—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	80	9	WINTER MELODY—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	81	9	WINDY CITY THEME—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	82	9	ST. ANGELO—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	83	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	84	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	85	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	86	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	87	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	88	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	89	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	90	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	91	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	92	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	93	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	94	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	95	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	96	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	97	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	98	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	99	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	100	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)				
5	1	10	MY GUY—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	39	37	13	WORN OUT BROKEN HEART—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	59	75	3	FEELIN'—Smokey Robinson (R. Moten, Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	81	2	FEELIN'—Smokey Robinson (R. Moten, Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	82	2	MY LOVE IS FREE—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	73	9	WHY CAN I SAY—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	74	9	DISCO LUCKY (I Love Love) (The Jacksons, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	75	9	LET IT FLOW—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	76	9	LIFE GOES ON—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	77	9	SHO FEELS GOOD (The Jacksons, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	78	9	THE SHUFFLE—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	79	9	SAY YOU LOVE ME—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	80	9	WINTER MELODY—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	81	9	WINDY CITY THEME—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	82	9	ST. ANGELO—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	83	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	84	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	85	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	86	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	87	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	88	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	89	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	90	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	91	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	92	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	93	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	94	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	95	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	96	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	97	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	98	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	99	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	100	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)				
6	1	10	MY GUY—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	40	37	13	WORN OUT BROKEN HEART—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	59	75	3	FEELIN'—Smokey Robinson (R. Moten, Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	81	2	FEELIN'—Smokey Robinson (R. Moten, Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	82	2	MY LOVE IS FREE—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	73	9	WHY CAN I SAY—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	74	9	DISCO LUCKY (I Love Love) (The Jacksons, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	75	9	LET IT FLOW—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	76	9	LIFE GOES ON—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	77	9	SHO FEELS GOOD (The Jacksons, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	78	9	THE SHUFFLE—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	79	9	SAY YOU LOVE ME—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	80	9	WINTER MELODY—Smiley Lewis (A. & W., Label 5472) (Motown) (Robinson, Buck Bel) (ASCAP)	81	9	WINDY CITY THEME—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	82	9	ST. ANGELO—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	83	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	84	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	85	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	86	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	87	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	88	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	89	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	90	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	91	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	92	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	93	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	94	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	95	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	96	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	97	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	98	9	ROCKY—The Jacksons (A&M, Label 700) (A&M) (Warner Bros.) (Warner Bros.) (ASCAP)	99	9	ROCKY—The Jacksons (A&M, Label 700							

Soul's

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Week	Rank	Weeks on Chart	Artist, Label & Number (Dist. Label)	Week	Rank	Weeks on Chart	Artist, Label & Number (Dist. Label)
1	17	1	SONGS IN THE KEY OF LIFE Lester Bowie/Ten 11 3682 (Atlantic)	31	31	28	LOVE TO THE WORLD L.T. 444 SP 628
2	2	1	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK RCA Victor WCA 6300	32	30	7	MELBA A&M Music R4104 R5 5471
3	3	14	GOOD HIGH Black Gang BLP 408 (Mot 10)	33	35	21	OH BUZZARD'S ORIGINAL SAVANNAH BAND RCA RPL 1504
4	4	17	SPIRIT Earth, Wind & Fire Columbia PC 3474	34	33	10	BIGGER THAN BOTH OF US David Ruff & John Davis RCA RPL 1467
5	5	18	THIS IS NICEY Denice Williams Columbia PC 3474	35	39	5	WELCOME TO OUR WORLD Main Production Golden 30 9810 (Atlantic)
6	6	10	THE JACKSONS A&M RPL 3474	46	3	1	LET 'EM IN Billy Paul Philadelphia International PT 3483 (Cap)
7	8	10	UNFINISHED BUSINESS Barbara T. Kelly 11 3682 (Atlantic)	45	2	1	DISCO INFERNO Tempo Records 30 9811
8	11	10	BRASS CONSTRUCTION II United Artists UAA 6181-C	38	41	21	CHAMELEON Lakota LPS R 3478
9	11	5	A SECRET PLACE David Washington 11 3682 (Atlantic)	39	36	31	AIN'T THAT A BITCH Johnny Cash/Woman 50 9811 (Cap)
10	10	15	MESSAGE IN THE MUSIC Lester Bowie/Ten 11 3682 (Atlantic)	40	43	3	WITH YOU Johnny Cash/Woman 50 9811 (Cap)
11	16	14	SOLIO Motown RPL 3474	49	2	50	SO SATISFIED Andrae Crouch/Woman 50 9811 (Cap)
12	12	12	NO MORE STOP Black Gang BLP 408 (Mot 10)	43	38	31	ASK RUFUS Rufus featuring Chaka Khan A&M RPL 3474
13	14	26	FLOWERS Kool & The Gang RPL 3474	43	38	31	HOT ON THE TRACKS Continuum RPL 3474
14	12	12	OPEN SESAME Kool & The Gang RPL 3474	43	38	31	A&A-B&A, THE NAME IS BOOTSY B&B Bootsy's Rubber Band A&M RPL 3474
15	12	12	VIBRATIONS Kool & The Gang RPL 3474	43	38	31	ENCHANTMENT Lester Bowie UAA 6181-C
16	25	3	PERSON TO PERSON Various Artists RPL 3474	43	38	31	ALL MY LIFE Archie Bell & The Dells 11 3682 (Atlantic)
17	9	21	I HOPE WE GET TO LOVE IN TIME Marvin Haskin & Billy Davis 11 3682 (Atlantic)	47	50	2	HANK CRAWFORD'S BACK Hank Crawford 11 3682 (Atlantic)
18	10	15	PART 3 A & The Sunshine Band 11 3682 (Atlantic)	48	32	28	HAPPINESS IS BEING WITH THE SPINNERS The Spinners 11 3682 (Atlantic)
19	15	16	THE CLOWNS OF DR. FUNKESTEIN Parliament/Columbia BLP 1514	49	51	10	DO IT YOUR WAY Tina Turner 11 3682 (Atlantic)
20	27	5	ANYWAY YOU WANT IT Tina Turner 11 3682 (Atlantic)	50	51	10	BRISTOL'S CREME Bristol's Creme 11 3682 (Atlantic)
21	17	19	FEELING GOOD Marvin Haskin/Columbia BLP 1514	51	44	3	LOVINGLY YOURS Wally Heider/Swing 50 9811 (Cap)
22	26	16	IDY HIDE Denice Williams RPL 3474	52	59	5	WHAT YOU NEED Earl Klugh 11 3682 (Atlantic)
23	29	4	BOOTHIE Marvin Haskin/Columbia BLP 1514	53	53	4	INDOORFUL Earl Klugh 11 3682 (Atlantic)
24	29	19	CHILDREN OF THE WORLD Black Gang BLP 408 (Mot 10)	54	34	13	OH MY PEARLS GOLD Honey 11 3682 (Atlantic)
25	13	23	FOUR SEASONS OF LOVE Denice Williams 11 3682 (Atlantic)	55	42	7	TEN YEARS OF Archie Bell & The Dells 11 3682 (Atlantic)
26	40	2	METHOD TO OUR MADNESS United Artists UAA 6181-C	56	58	16	CATFISH Earl Klugh 11 3682 (Atlantic)
27	12	18	SOMETHING SPECIAL Lester Bowie/Ten 11 3682 (Atlantic)	57	57	4	IT AIN'T WHERE YOU BEEN Lester Bowie UAA 6181-C
28	21	11	PIPE DREAMS/ORIGINAL SOUNDTRACK RECORDING Earth, Wind & Fire Columbia BLP 1514	58	48	10	HUSTON II Earl Klugh 11 3682 (Atlantic)
29	21	11	HAVE A GOOD TIME A & The Sunshine Band 11 3682 (Atlantic)	59	47	3	WHERE WILL YOU GO WHEN THE PARTY'S OVER Archie Bell & The Dells 11 3682 (Atlantic)
30	21	11	HANDCOP JOLLIES Parliament/Columbia BLP 1514	60	60	5	CAPRICORN PRINCESS Lester Bowie UAA 6181-C

FIRST TIME—Chuck Berry is joined onstage at the Roxy in Los Angeles by Johnny Rivers during Berry's first appearance there in seven years.

THEATRE REVIEW

No Flaws In Los Angeles
'Tribute To Black Woman'

LOS ANGELES—Steve Wonder, surprise guest, topped the lineup of artists from music and films who appeared at the Brotherhood Crusade's "Tribute To The Black Woman" Jan. 14 at the Shrine Auditorium here.

A crowd of more than 5,000 witnessed a production which was miraculously devoid of flaws, particularly when one considers the number of acts performing.

The producers, actresses Beverly Todd, Aminata Moseka (Abby Lincoln) and Betty Braxton plus a string of writers, including the three aforementioned plus James MacLachlan, Anthony Hamilton and Richard De Deus and director Stan Lathan, deserve a standing ovation for three hours of clockwork production.

Wonder upset the crowd as he joined Nancy Wilson, chairwoman of the event, onstage to sing Wonder's "All Is Fair In Love."

At the piano, Wonder was joined by Sarah Dash (of Labelle), Wilson, Natalie Cole and actor Chilton Davis to sing "You Are The Sunshine Of My Life."

The producers eliminated the risks of audience restlessness. There was never a break in performance, no setting up, no overlong performances by any single act, and no mistakes.

Artists who paid tribute to the black woman, either by song or dramatic readings, were Aminata Moseka, Jay Westmoreland with the Operation Breadbasket Choir,

Davey's Locker
In San Antonio

SAN ANTONIO A new catalog store for records and tapes. Davey's Locker will open in 8,400 square feet of space in Colonies North Mall between Colony Drive and Wurzbach in February.

John LeConey, of Routh & Co. Investment Properties, negotiated the lease with Davey's Locker, a division of Sieber's Inc., a \$33 million volume per year Arkansas corporation. Sieber's is a wholly owned subsidiary of Handelman, a New York Stock Exchange corporation with a volume of approximately \$140 million annually.

Audio Concepts of Austin will operate a full-line stereo equipment store within Davey's.

Davey's has locations in Little Rock, Ark. Kansas City Mo. and

General News

A&M ISSUES
'ROOTS' LP

LOS ANGELES A&M has released the LP "Music From And Inspired By Roots" written by Quincy Jones and Gerald Fried.

The music is from Alex Haley's widely acclaimed novel "Roots" and mini television series which aired on ABC-TV all last week.

Jones composed the music for the premier episode plus all "source music" (music which the audience can usually see is being played on camera) for the entire series. Fried completed the other musical chores.

Included on the LP are the Watts-Lane, Jones' singing group, James Cleveland conducting a choir, African singer Letta Mbulu and actor Lou Gossett, who played the role of Fiddler in the series.

Tom Mack Suit:
\$377,092 Asked

LOS ANGELES—Music industry veteran Tom Mack has instituted suit in Superior Court here against ABC Records and Famous Music, seeking payment of \$377,092.75 allegedly due him for services rendered over the past four years, and an additional \$500,000 in punitive damages.

Mack claims that ABC Records acquired the responsibilities businesswise of Dot Records when it acquired the total assets of Famous Music, which included the label with whom he acted as a record producer in December 1956.

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CMA Directs Sights At Major International Expansion Action Is Taken At N.Y. Board Meeting

NASHVILLE The CMA will soon be setting up international representatives in Africa, Holland, Norway, Germany, Australia, Belgium, New Zealand, Japan and Sweden. That development and several

other significant matters surfaced at the CMA's board of directors meeting in New York Jan. 18-19. The directors met at the St. Regis Hotel for their first quarterly meeting.

The progress within the scope of CMA's new foreign development committee was reviewed by international committee co-chairman, Wesley Rose and A. Torto. Jim Schwartz covered projects initiated by the country music promotion committee.

The board gave the committee approval to carry out programs designed to stimulate the growth of country in the New York area, forming a foundation for similar promotions in other areas of the country. Chob. Doherty, announced that the CMA audio/visual presentation will soon be ready for distribution.

Gayle Hill, co-chairperson of the public relations committee, reported that the CMA's speakers bureau is now in full operation and that the platform will be expanded to include speakers from all areas of the U.S. and Canada. The committee is also preparing to support CMA's new international projects and promotions.

A new CMA broadcasters kit will soon be available to radio station members, according to Don Nelson. The kit will be sent to existing radio station members and to new radio station members as an initial membership benefit.

Pee Wee King reported on the

work of the Hall of Fame criteria study committee. The board discussed and passed a proposal that requires Hall of Fame electors to have at least 15 years experience in country music, as opposed to the 10 years required in the past.

The new extension to the Country Music Hall of Fame is now complete, reported Frank Jones in his Country Music Foundation review. The addition doubles the physical facilities and work is progressing on installing exhibits and displays. Despite construction work, attendance at the Hall of Fame and Museum increased by 29,000 in 1976. Jones noted that new facility's grand opening is set for May 5.

Stanley Adams, bylaws committee chairman, announced that a two-thirds majority vote of the board approved an amendment concerning lifetime membership. The amendment, to be presented to the membership for ratification, reads: "Any application for lifetime membership in the Assn will be considered for approval only after a person has been an annual member for a minimum of three years."

A detailed view of membership activities came from Charles Scully, chairman of the membership committee. The board discussed and passed a motion to increase individual CMA membership dues from \$15 to \$20 and increase lifetime memberships from \$150 to \$200.

The dues increases, which do not af-

fect organizational dues, will become effective April 1.

Scully noted the success of the country music cruise aboard the Costa Line's *Federico C.*, pointing out that CMA members were offered a 10% discount on the voyage and will be granted similar discounts on future cruises.

Bud Wendell provided an update on the 1977 International Country Music Fan Fair slated for June 6-12. Registration prices will be boosted from \$20 to \$30. As in previous years, a free celebrity softball tournament will inaugurate the week's activities.

Tandy Rice spoke on the Talent Buyers Seminar, Paul Tannen on the CMA Banquet, Frances Preston on the long range committee, Billy Parker on the disk jockey committee, Hutch Carlack on antipiracy, Dick Frank regarding the copyright seminar, Ralph Peer on the insurance committee, Irving Waugh on the television committee, Jon Foglesong on the Music City Pro-Celebrity Golf Tourney and Bill Anderson on the code of ethics committee. Tom Collins presented the treasurer's report while Joe Talbot reported the activities of the finance committee. Dan McKinnon, CMA president, presided over the meeting. He and Norm Weiser, board chairman, are the new CMA heads.

The CMA also hosted a cocktail reception for members of the New York country music community, including

radio's *Country Music*, *Country* water's annual *Country* and *Country* magazine. While in New York, several board members were interviewed for stories and reports on country music. Bill Anderson, Wes King and Barbara McKinnon were guests on *San Siro's* "All New York" is about.

Upon completing the CMA business in New York, the meeting was adjourned to Cannes, France, where many of the CMA board members attended MIDEM and took part in discussions with the newly appointed members of CMA's foreign development committee.

The second quarterly board meeting is scheduled for Tulsa, Okla., on 21.

GERRY WOOD

Survey Music Fans

NASHVILLE The International Heritage Music Assn. headquarters in Birmingham, starts its second year by combining forces with the Assn. of Country Entertainers for a nationwide survey of country music fans.

The survey regards the types of programming provided by local country music radio stations.

The International Heritage Music Assn. was formed by fans, dealers and entertainers with the motto: "Keep it clean, and keep it country." Further information can be obtained from Blanche Tranziska, secretary/treasurer, 2730 Baltimore Ave., Pueblo, Colo. 81001.



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WARM UP FRIGID CAPITAL

'People's Music' Dominates D.C.

By GERRY WOOD



Carter Country: The Marshall Tucker Band, mixing country and rock, performs at the Georgia Inaugural Ball at the D.C. Armory.

WASHINGTON—If this was the "People's Inaugural" then country music has become the people's music. Never before has so much country music gone down at the inauguration of a U.S. president than during the six-day run of pre, post and inaugural festivities that warmed this frigid capital city along the banks of the frozen Potomac.

With country music as the theme for the Tennessee float in the inaugural parade following Carter's mile walk down Pennsylvania Ave., it was only natural to see the music form flourish again at the inaugural parties. Opyland talent performed on the float and drew applause from both Carter and vice president Walter Mondale.

The Charlie Daniels Band—which sounds country when it tears into "Orange Blossom Special" and rock when it roars with "The South's Gonna Do It Again"—proved to be one of the biggest hits of the inaugural parties, along with the Marshall Tucker Band and some help from Elton Bishop.

Displaying a bandage-wrapped left hand gouged by a knife while slitting walnuts, Daniels admitted his doctor told him he couldn't play. "I told him there was no way I wasn't going to play at the inaugural," Daniels related, and the hand didn't seem to slow him down, though the pain must have been intense.

In a dramatic break from the swing and sway inaugural balls of the Carter-Peebles Agency in Kansas City

(Continued on page 53)

CBS Intros New 'Box Lot Campaign'

NASHVILLE CBS bows the "Box Lot Campaign" for its country roster involving media advertising and individual artist point-of-purchase materials.

According to Rick Blackburn, vice president of marketing for CBS here, the "Box Lot Campaign" features 15 1/2 by 10 by 10 major artists and several new talents. It is a further refinement of the country music pre-pack program that enhanced CBS's market penetration and total sales volume.

"We are presenting each individual artist on his own merit supported by an individual artist point-of-purchase campaign," says Blackburn.

Hand-drawn 12 1/2 by 10 individual artist sketches will be utilized as mobile displays at retail locations and the design of our artist and music promotion is such that subdistributors, high volume dealers, and smaller dealers can participate and implement the blitz.

The promotion includes "Adios Amigo" by Marty Robbins, "Here's Jody" by Jody Miller, "Take Me" by Charlie Rich, "Rides Again" by Da-

vid Allan Coo; "I'm Sorry For You, My Friend" by Johnny Duncan, "Wrap Your Love All Around Your Man" by Lynn Anderson, "Four" by Billy Swan, "The Last Gun-fighter Ballad" by Johnny Cash; "Live From Austin City Limits" by the Earl Scruggs Revue, "Alive And Well" by Bob Luman, "You're Free To Go" by Sonny James, "Me, I'm Feeling Free" by Marshall Chapman, "Here's Charly McClain" by Charly McClain and "Say You'll Stay Until Tomorrow" by Tom Jones.

AFM Rep Werner Talks At Belmont

NASHVILLE It was a time for firsts as Mike Werner, international recording representative of the AFM, spoke recently to students at Belmont College in Nashville: the first time the students had come face-to-face with an international recording troubleshooter and the first time Werner has spoken to a group of college students majoring in music business.

Werner was invited to the college by Jay Collins, assistant professor of music business at Belmont and a member of the executive board of AFM, Nashville local 257.

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Peebles Collects

NASHVILLE — Harry "Happy" Peebles has received the "Fair Man of the Year Award" during the annual convention of the Iowa Fair Assn in Des Moines. Peebles, also recently re-elected as president of the International Country Music Buyers Assn., represents a variety of country music acts through his Harry Peebles Agency in Kansas City.

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RCA Records

'Opry' Crowds Total 817,106

NASHVILLE WSM radio's "Grand Old Opry" drew a record breaking crowd of 817,106 in 1976, 40,679 over 1975's attendance figures of 776,426.

"It was the largest turnout of fans in the 51 year history of the show," says Jerry Strubel, public relations manager for the "Opry," who cites the bi-centennial and additions to the list of "Opry" artists such as Don Williams, Ronnie Milsap, George Hamilton IV and Larry Gatlin, as factors influencing the numbers who flocked to the Opry shows in 1976.

This year, to accommodate the large demand for tickets, the "Opry" is making available reserve tickets for its 15-day matinee, beginning in June and lasting through August and its Sunday matinee July through August.

June Cash Honored

NASHVILLE June Carter Cash will soon be known as Dr. Cash. The National Univ. of San Diego will confer the degree of Doctor of Humane Letters on the Columbia artist.



MORGAN MUSIC—Geoff Morgan, newly signed MCA recording artist, entertains Nashville's press and radio leaders during a recent showcase at the Old Time Picking Parlor.

Sing Tumbleweeds

NASHVILLE The Tumbleweeds group has signed a three-year worldwide distribution pact with Polydor for its own Doma label. The first U.S. release on the new label is slated for early March and the two Tumbleweeds LPs, previously released on BASF, will be re-released through Polydor.

Acts Set At Wills Party

NASHVILLE Some of the greatest names in western swing will celebrate the birthday of the late Bob Wills at the KOKE-AM-FM sponsored Western Swing Festival to be held at the Austin Memorial Auditorium in Austin, Tex. March 6.

Members of the original Texas Playboys will be on hand, under the direction of Leon McAuliffe, along with the Light Crust Boys, led by banjo star Smokey Montgomery, the Brown Valley Boys, one of the nation's leading young western swing bands, and Alvin Crow and the Pleasant Valley Boys.

Highlighting the three-hour concert will be the reunion of Laura Lee McBride, formerly Laura Lee Owens, and the Texas Playboys, who joined the band in 1943 as Wills' first girl singer and recorded a number of the Armed Forces Radio Service shows with Wills during World War II.

The stage show, to be emceed by KOKE's Joe Gracey and Rod Kennedy, Knoxville Festival producer, is set to begin at 7 p.m. and will be followed by dance music featuring the Cooder Browne Band.

Pierce Sells Co. For \$3 Million

NASHVILLE Country music star Webb Pierce has started the new year \$3 million richer.

The Plantation Records artist has sold his Georgia business interests for more than \$3 million. The sale includes WJAT AM-FM, Swainsboro, WSNT AM-FM, Sanderville, and WBRO-AM in Waynesboro. Pierce also sold the 1,600-seat Swainsboro entertainment land, buildings and other enterprises including skating rink.

Explaining the sale of his holdings to Cletius Brazzell of Fasley, S.C. comments Pierce: "I've decided to free myself from any outside business except my performing, writing and recording." Pierce notes the first entertainment business item he plans to concentrate on is his new LP with Carl Channing, "C&W (Carol & Webb)," due for release on Columbia shortly.

Intl Songwriters Gather On Feb. 15

NASHVILLE The Nashville Songwriters Assn. International hosts its 10th annual awards ceremony and dinner Feb. 15, at Nashville's Sheraton South Inn.

The association, which now numbers close to 1,000 members, will be honoring its songwriter of the year for 1976 as well as 16 other songwriters chosen by the entire membership.

Preceding the awards, the association's new board of directors will be announced Feb. 11 during a general membership meeting to be held at the Hall of Fame Motor Inn.

\$500 For Shoes

NASHVILLE More than \$500 was raised at a "Shoes For Orphans" benefit held at the Americana Club in Memphis recently in conjunction with WAC radio. The sell-off featured 11 recording artists Jerry Jann and the Bill Black Combo and Columbia Records artist, Shyla.

All proceeds, donated by Philip McNair, owner of the Americana Club, went to buy shoes for needy children.

Hot Country LPs

★ Star Performance—LPs registering proportionate upward program this week

This Week	Last Week	Peak at Court	TITLE—Artist, Label & Number (Charting Weeks)
1	1	8	WATSON LIVE—Waylon Jennings, RCA APC 8108
2	2	9	ROCKIN' WILSON LIVE, RCA APC 1981
3	3	5	GREATEST HITS—Linda Ronstadt, Reprise 71000
4	4	13	GREAT BEST OF CHARLEY PRIDE, Vol. III, RCA APC 8107
5	6	10	GREATEST HITS VOL. III—Conway Twitty, RCA APC 8106
★	7	2	LUXURY LINER—Emmylou Harris, Warner Bros. 21 794
7	7	9	I DON'T WANT TO HAVE TO MARRY YOU—Joni E. Brown & Helen Cornelius, RCA APC 1703
8	5	17	THE TROUBLEMAKER—Willie Nelson, United Arts AC 341 (Continued)
9	9	8	THE BOOTS OF MY ASS—Merle Haggard, Capitol 3138
10	8	30	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APC 8108
11	11	11	CASH—Billy Carr Crockett, RCA APC 8107
12	11	12	THE BEST OF GLEN CAMPBELL, Capitol 3137
13	12	11	GILLEY'S SMOOKE—Mickey Gilley, Polygram 8113
14	15	8	HIGH TIME—Larry Gatlin, Monument AC 544
15	13	23	NASTEN DOWN THE WIND—Linda Ronstadt, Reprise 7107
16	12	20	STOP BELIEVIN'—Ozma Newton Jones, WEA 1011
★	17	9	HIGH LONESOME—Charlie Daniels Band, Epic 3123
★	22	5	THE OUTLAW—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APC 1111
19	15	15	SOMEBOY SOMEWHERE—Loretta Lynn, RCA 307
20	20	22	CRYSTAL—Crystal Gayle, United Artists UA 1041 G
21	21	21	TONIGHT AT THE CAPRI LODGE—Merry Ray Pace (As Lonnie Hagers), Columbia 31 453
★	22	21	SPRINT—John Denver, RCA APC 1094
★	33	3	TORN BETWEEN TWO LOVERS—Mary MacGregor, Asylum America 31007 (Capitol)
24	23	27	YOU AND ME—Tammy Wynette, Epic 31 3470
25	26	21	DAVE & SUGAR, RCA APC 1118
26	24	9	AFTER THE STORM—Wynton Stewart, Phonogram 81 114
27	25	8	THE BEST OF CHET Atkins & Friends, RCA APC 1983
28	24	8	CHIT, SILVER AND GOLD—Betty Gritt Dirty Band, Columbia 31 3471 G
29	25	9	RUBBER DUCK—C. W. McCall, Polygram 81 1076
30	32	16	IF YOU'RE EVER IN TEXAS—Freddy Fender, Asylum America 31008
31	31	23	EL PASO CITY—Marty Robbins, Columbia 31 3032
★	42	2	BREKEDOWN—Rod Hefl, Phonogram 81 100
34	32	42	ALL I CAN DO—Dolly Parton, RCA APC 1505
34	27	23	GOLDEN RING—George Jones & Tammy Wynette, Epic 31 3472
35	8	8	MIDNIGHT ANGEL—Barbara Mandrell, RCA APC 1095
36	37	16	REFLECTING—Johnny Rodriguez, Mercury 3101 1010 (Monogram)
37	36	10	I'M NOT LOST—Billie Jo Spears, United Artists UA 1040A
38	38	19	HERE'S SOME LOVE—Tanya Tucker, RCA 307
39	30	7	ANGELS, ROSES AND RAIN—Dixie Lay, RCA APC 191
★	40	10	ME & MICHELLE—Bobby Bare, RCA APC 1100
41	41	36	20-20 VISION—Bonnie Miley, RCA APC 1066
42	41	3	TEN SONGS ABOUT HER—Joe Stampley, Epic 31 3460
43	40	40	BLACK HAT SALOON—Buddy Hest, Columbia 31 3453
★	44	10	MIKE LINDFORD, Sonnet 30709 (Capitol)
45	47	2	KERRY ROGERS, United Artists UA 1041 G
46	46	4	SUPERSONGS—Denny Dero and the Nashville Brass, Mercury 31009
47	43	3	THE LAST OF THE WINDFED AMATEURS—Ray Gitt, Capitol 3139
48	50	2	PLAY IT AGAIN, CHARLIE—Charles McCar, Monument AC 544
49	59	4	DANCE—Patsy Priddy Longene, RCA APC 1016
50	54	54	ELITE HOTEL—Emmylou Harris, Reprise 7108 (Monogram)

Question WHN's Status in Country

NASHVILLE The Assn. of Country Entertainers has requested the CMA board of directors to examine the CMA's classification of Nashville, Tenn., as a full-time country music destination.

The Assn. of Country Entertainers, a letter for attribution to the board member attending the Nashville board meeting held New York-based CMA of the nation's top country and rock & roll artists.

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ON DOOR KNOB RECORDS



Nashville Scene

By PAT NELSON

Also, until Bobby Vinton, recorded his latest musical at Columbia Studios in Nashville with producer Bob Morgan. During the visit, Vinton also did promotion work for his television variety series which are now WING TV in Nashville.

Meanwhile, Doree began work on her next Mercury single at Pete's Place Jan. 20, with Pete Drake producing.

There will be a reunion of the Cherokee Crew on Feb. 18 in Fort Worth, Tex. at the Tarrant County Convention Center. Ray Price will head the illustrious group of entertainers which includes Johnny Bush, Willie Nelson, Eddie Rickenbacker, Johnny Paycheck, Roger Miller, Loretta Lynn and Johnny Gimble. Prior to his guest appearance at Charlie Daniels's Volcanos in Jan. Willie Nelson spent four days at the studio in the Country in Bogalusa, La. working on an upcoming LP for Columbia/Lone Star Records.

Dennis Weaver came to town Jan. 11 to work on his second album with Ray Pennington producing. Shal Silverstein is taking on new product at Glaser's Studios. The Statler Brothers will be hosting a future segment of Music Mid-America.

John Gray music and program director of KGB-AM & FM in Port Washington, Wis. reports that the station is going 24-hour country music Tuesday (3). C.W. McCall will perform and present an award on ABC's "American Music Awards" Monday (3). Mel Tillis is scheduled to stage a performing segment for the Academy of Country Music awards show Feb. 17 at Las Vegas.

Loretta Lynn's new MCA single, "She's Got an Old Palmy One Hit," is being released Monday (3). Lynn commences a 10-day tour of Nevada, Washington and Oregon, Wednesday. After returning to Los Angeles for the Academy of Country Music Awards show, she'll be en route for her second 1977 tour, Feb. 18 through March 3, including shows in Texas, Oklahoma, Mississippi, Tennessee, Kentucky, Indiana, Wisconsin and Minnesota.

The Rabbit made a guest appearance on a television pilot, "Backstage At The Opry" (4). The Opryland production is hosted by Al Anderson. Congratulations to Warner Bros. producers, men David Lucas, Chris Craft and Dave Dannenhauer, recipients of WB awards for consistent outstanding promotion in the field of country and western music during 1976. Sheena Easton has signed an exclusive booking agreement for tours, videos and a television show with the Harry Peebles Agency, Kansas City and Wichita.

The RCA Records released the new album by Bobby Lee. Album with plans for a single to be released in the next few weeks. The disc is distributed by Sounds of Music, Belton, Mo., with national promotion handled by the Steve Johnson Agency.

Anna Lammson is the winner of KPRB's latest promotion, the "great country music magazine" contest. The Prairie, Colo., AM-FM station awarded a country music library consisting of 78 albums to the lucky listener.

Ver Sets Talent

NASHVILLE Jerry Reed, Jimmy Wynette, Mel Tillis and Jim Owen will receive nationwide television exposure in the new series, "Nashville '99" an hour-long CBS-TV series slated for spring airing.

Claude Akins starred in the pilot which spurred the interest of network officials. When the series was originally discussed, insiders heard that Johnny Cash was considered for the lead, but the emphasis has now shifted to other performers in the country music idiom.

The show depicts Nashville's postwar operations.

Minnie Pearl Back

NASHVILLE Minnie Pearl will be making one of her few personal appearances outside the "Grand Ole Opry" when she works Oak Ridge, Tenn. Feb. 11. Pearl is bounding back from the exhaustion that sicked her during October's country tour.

Milsap Merits 'Hit Man' Promo

NASHVILLE—RCA Records has launched a new Ronnie Milsap "Hit Man" promotion with a barrage of 5,000 posters, 3,000 streamers, 5,000 stickers and 50,000 mini-posters.

The promotion gets its name from Milsap's eight hit singles over the past three years, including "Let My Love Be Your Follow" that reached No. 1 on Billboard's Hot Country Singles chart and this week climbs to the number two spot.

The promotional material goes to key radio stations and to the RCA sales branches which will distribute the items to retail accounts and racks.

In addition to radio giveaways and in-store contests across the country, the "Hit Man" promotion offers mobiles, streamers and posters of a machine-gun-toting, pin-striped suited Milsap for display purposes.

Also available is a special deep-dish show of Milsap talking about, and playing, his music for in-store use. It's available on cassette or 8-track cartridge.

D.C. Inaugural

Continued from page 49

the past, rock music and country music fought ahead for the first time. At the D.C. Armory, more revelers were dancing to Daniels and Capriotti's Marshall Tucker Band than to the old reliable Guy Lombardo and the Royal Canadians. James Talley whose songs have been termed both country and pop, also performed at the Armory.

At another inaugural ball, Tom T. Hall laid down his unique country stylings. And Loretta Lynn drew a presidential standing ovation following her performance on the pre-inaugural television gala show.

It was a record amount of country music for a presidential inauguration. And the trend toward country in the White House is expected to continue during the Carter presidency.

Music has been a magical part of presidential inaugurations ever since George Washington whistled a happy tune through his wooden teeth, but never has a wider variety of music ever hailed a new chief than the sounds that greeted Carter as he started his walk into history.

New CB Novelty

NASHVILLE—Motors heading for the "Grand Ole Opry" and Opryland U.S.A. will soon be able to receive answers to travel and directional questions over CB channel one.

Opryland's new base station hits the CB cycles in February, offering tourist information on Opryland, the "Opry" and Nashville.

The station's handle will be "Toe Tapper," selected as the winning name in a contest held during December on WSM radio. Entries came from 32 states and Canada.

Combo Exits Texas

NASHVILLE Balcones 14 with the Texas show band, plans to move its base of operations from Austin to San Francisco by March 1.

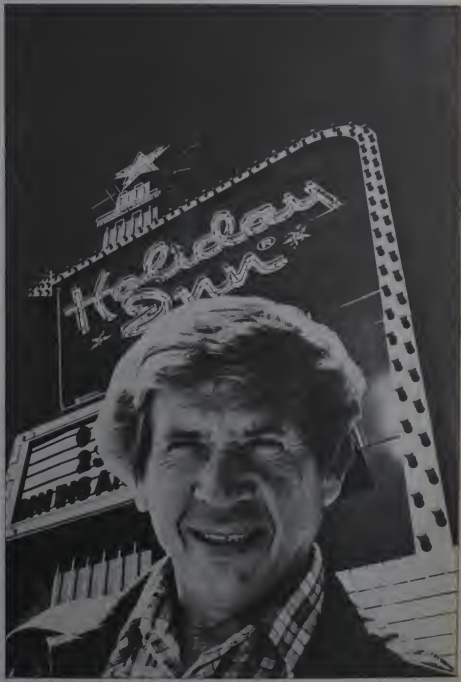
The 12-man entourage plans to tour heavily in California and the Northwest.

Lewis Recovering

NASHVILLE Jerry Lee Lewis, recovering from gallbladder surgery Jan. 19, is in satisfactory condition. The Mercury artist plans to return to the road soon after his release from the Memphis hospital where he underwent the operation.

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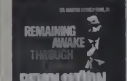
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CONCERTS AND TV

Holland Welcoming Crouch, Disciples

By WILLEM HOOIS

AMSTERDAM—André Crouch and the Disciples were scheduled to visit Holland Saturday (8) to Wednesday (12) for three concerts and a television special.

The tour was organized by Gospel Music International, the first Dutch gospel record company, which was set up by Ad M. Everaars last February. The company's goal is promoting traditional and contemporary gospel music by selling records, distributing songbooks and organizing concerts. Headquarters are located in Velp, a city in the eastern part of Holland, near the German border.

Everaars is the managing director. At 26, he's the youngest record boss in Holland. Everaars has three assistants, Paul Groeneveld, sales manager; Louis, financial manager; and Yvonne van Gelderen, secretary.

Gospel Music International represents important American gospel labels like Word, Myrrh, Sparrow, Bird, Light, Sacred, Canaan, Newt, Paragon, Solid Rock, Maranatha and Good News. Everaars has also made deals with the English branch of the Word label and with German Interword label. Negotiating several other European gospel labels are continuing.

For his own label, Everaars has signed the Lighters. Holland's most popular gospel group, composed of 13 members, and the Challenge 15 members. Both groups are from Velp. Everaars is the manager and sound mixer of the Lighters. "Bacon And Eggs," the debut album of the Lighters, recorded at London Morgan Studio and released in October, sold more than 2,500 copies in the first three days after its release, an impressive sales figure for gospel music in Holland.

The debut album of the Challenge, recorded at Dutch Day Press Studio and released a few weeks ago, is titled "Streams In The Desert" and has sold more than 2,000 copies.

The company now is negotiating a record deal with several Dutch gospel acts, including Grace, the new five piece gospel group of the Dutch Salvation Army.

In Holland, there are presently more than 400 gospel groups and youth choirs. Each month Gospel Music releases about 20 gospel albums. The first release was the single "Rock And Roll Preacher." Another American gospel artist Chuck Grier.

Since the start of the company, there has been an increasing interest in Holland in gospel music. Everaars is also making gospel popular here in his own radio show, "Happ's Sounds," which is broadcasted Saturday mornings by Dutch broadcasting company NCRV.

Seminar Dates Set

NASHVILLE—May 6-7 are the dates for the 1977 Gospel Radio Seminar, scheduled for the Airport Hilton in Nashville. Theme for the fifth annual seminar will be "Realizing Your Potential." Registration fee of \$30 for broadcasters and \$50 for music industry personnel includes all seminar sessions plus luncheons and the Saturday night banquet and show.

Journeys Music To Canaanland Fold

NASHVILLE—Canaanland Music, a division of Word Music, Inc. has expanded its catalog with the acquisition of Journeys Music, a BMI affiliate and formerly a part of the Happy Goodman family organization.

The Happy Goodman family, veteran recording artists for Canaanland Records, have in the past 13 years built Journeys Music into a highly successful company.

The acquisition of Journeys Music

The firm also involved in gospel concerts, Singer-guitarist Brian McGuire, who received international fame in 1966 with his hit single, "Love Of Destruction," recently did three soloist concerts here. A new series of McGuire concerts is scheduled for the end of 1977.

Firm Plans For Kerrville Gospel Jubilee Event

NASHVILLE—Plans for the 1977 Kerrville Gospel Jubilee were discussed Jan. 14 at a seminar at the Lazy Hills Guest Ranch in Kerrville, Texas, hosted by Rod Kennedy, Kerrville Festival's producer, and local citizens.

Canaan recording artists, the Singing Christians, Marvin Norcross, past president of the Gospel Music Assn. and L. E. Lum Jr., president of the Southwestern Gospel Music Assn., were heard from the discussions which centered around amateur and semi-professional groups incorporation into the jubilee during daytime hours, inclusion of an old-fashioned tent singing session for the audience and pricing of tickets for adults, children, families and groups.

The jubilee, which will be staged at the outdoor theatre of Kennedy's Quiet Valley Ranch, July 29-30, will include evening performances by the Singing Christians, the Galeleans, Goo Jimmie Davis the Downings, the Rambos and four other nationally-known groups to be announced at a later date.

Gospel Telethon Raises \$53,696 For Fame Bldg.

By MARGIE BARNETT

NASHVILLE—A gospel telethon was taped in a television studio here last night, raising \$53,696 for the Nashville-WZLX, channel 13, 15-16.

Some 40 hours of religious music interspersed with hard-core blues, was taped in a one-time, single monthly pledges brought in \$10,000 to be used in construction of the Gospel Music Hall.

Fame. The talent lineup, coordinated by Lou Hildebrand included big names from the country and gospel fields (Connie Smith, Jeanne C. Wilma Lee and Stony Cooper) and some of the country artists who donated their time and talents to the Gospel Hall of Fame cause.

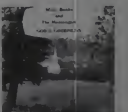
Several styles of gospel were represented throughout the telethon. The 21st Century Singers, the World Singers and Sonny Burdette came from the ranks of black gospel. The Johnson Ensemble, also a black gospel group, highlighted the broadcast with electric performances.

Viewers received a taste of contemporary gospel with the appearance of Dogwood and Rindi M. Moore. The more traditional gospel sounds were represented by established names as the Hemphills, the Downings, Marilyn Whitfield, backed by Ray Walker and the J. J. Farley's, Johnny Cook, the Dove Award winner as best male soloist, Willie Wynn and the Tennesseeans and the Blackwood Brothers.

N.Y. Gospel Show

N.Y. YORK—The 1977 Gospel Show opens Jan. 16 with performances at Radio City Music Hall, featuring the Rev. James Cleveland, the Angels Choir and the constitutional Right Church among others.

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**WORD LP BY
A PRINCESS**

NASHVILLE: One of the most unusual LPs in the history of World Records could be the result of the recent sessions by Princess Pale Moon in Nashville's Woodland Sound Studios. Produced by Kurt Kaiser, the album was recorded with a 30-piece orchestra conducted by Bill Purcell and featured traditional Indian instruments including dance bells, wooden flutes, small hand drums, and rattles made of turtle shell.

Doc Evans Dead

MINNEAPOLIS—Doc Evans, whose discoland hand taped 37 albums through the years, died here Jan. 10. He was 69.

A trumpet player, Evans also played cornet, piano and cello and for seven years performed with his combo at Chicago's Jazz Lid Club. Evans leaves his widow, mother and three sons.

Publisher Sued In Song Dispute

SILVERWORK MUSIC, Ed. Liss Times Publishing Co., has filed suit against Laying Music Inc. RA. Elian, an employee of the company, and NBC in U.S. District Court here.

Plaintiff in the suit through its attorneys, Abels, Clark & Osterberg, is charging that a tune titled, "This Is Today," written by Liss, "was substantially copied" from a Stephen Schwartz song titled "Day By Day," originally published by Candenza Music Corp., and more recently assigned to Music Of The Times Publishing.

Plaintiff is seeking a permanent injunction of the defendants from continuing the alleged infringement, and impounding and eventual destruction of all existing copies of the allegedly infringed song, an accounting of all profits and other advantages derived by the defendants from the alleged infringement, and court costs, attorneys' fees.

Young Adds Acts

NEWSVILLE—Book by K. L. Hsu for Adult Program, Public Youth and Life Branch, 1st Society, D. M. S. for a two-week study of England, Ireland and Scotland.

The first concert will be held Wednesday (20) at Belfast's Grand Theatre. The duo then travel to Glasgow and Aberdeen in Scotland and to England for a London Palladium concert Feb 6.

The tour arranged by Billy Dean Young's manager, and Jeffrey S. Kruger, Ember Concerts, London, then travels to Portsmouth, Eastbourne, Peterborough, Liverpool, Manchester and Wolverhampton.

Cox Pleads Guilty

NEW YORK Melvin Cox of Michelle's Discount Records & Tapes Brooklyn has pleaded guilty on behalf of the corporation to knowingly selling illegally duplicated records.

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A black and white photograph of a man and a woman, Mulan Gene and Carolyn, looking directly at the camera. The man is on the left, wearing a dark jacket, and the woman is on the right, also in a dark jacket. They are both smiling slightly. The background is dark and out of focus.

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"WHEN I GET INSIDE"



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performance **SGL 14421**

Billboard Best Selling				Gospel LPs	
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The Week	Last Position	Weeks on Chart	TITLE, Artist, Label & Number		
1	1	39	WALTER HAWKINS & THE LOVIN' CENT CHOIR (see page 28) (see page 28)		
2	2	9	ANDRAE CROUCH & THE DISCIPLES (see page 28) (see page 28)		
3	5	16	GOSPEL REYNOTES (see page 28) (see page 28)		
4	3	16	JAMES CLEVELAND & CHARLES FOLLO SINGERS (see page 28) (see page 28) (see page 28)		
5	11	96	ANDRAE CROUCH & DISCIPLES (see page 28) (see page 28)		
6	30	4	SENSATIONAL NIGHTINGALES (see page 28) (see page 28)		
7	7	74	JAMES CLEVELAND & CHARLES FOLLO SINGERS (see page 28) (see page 28)		
8	13	56	ANDRAE CROUCH AND THE DISCIPLES (see page 28) (see page 28)		
9	26	9	ARETHA FRANKLIN JAMES CLEVELAND (see page 28) (see page 28)		
10	4	61	SHIRLEY CAESAR (see page 28) (see page 28)		
11	9	92	THE GOSPEL KEYNOTES (see page 28) (see page 28)		
12	12	155	ANDRAE CROUCH (see page 28) (see page 28)		
13	6	30	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR (see page 28) (see page 28)		
14	8	12	LOVIN' HAWKINS & THE LOVIN' HAWKINS SINGERS (see page 28) (see page 28)		
15	15	16	SHIRLEY CAESAR (see page 28) (see page 28)		
16	3	4	MYRTLE SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.E.G.I.C. (see page 28) (see page 28)		
17	14	130	REVEREND ISAAC DOUGLAS WITH THE JOHNSON EISEN CHOIR (see page 28) (see page 28)		
18	20	16	JACKSON SOUTHWANNAIRES (see page 28) (see page 28)		
19	10	9	REV. ISAAC DOUGLAS PRESENTS HOUSTON TEXAS MASS CHOIR (see page 28) (see page 28)		
20	28	9	REV. ISAAC DOUGLAS & HIS SINGERS (see page 28) (see page 28)		
21	34	4	REVEREND CLEOPHUS ROBINSON (see page 28) (see page 28)		
22	35	21	BROOKLYN ALL STARS (see page 28) (see page 28)		
23	29	4	REVEREND ISAAC DOUGLAS (see page 28) (see page 28)		
24	24	30	TESSIE HILL (see page 28) (see page 28)		
25	25	66	GOSPEL REYNOTES (see page 28) (see page 28)		
26	18	39	GOSPEL WORSHIP MASS RECORDED IN NEW YORK (see page 28) (see page 28)		
27	17	151	HAROLD SMITH, MAJESTICS (see page 28) (see page 28)		
28	23	151	JAMES CLEVELAND & THE VOICES OF TABERNACLE (see page 28) (see page 28)		
29	19	92	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR (see page 28) (see page 28)		
30			THE CONSOLERS (see page 28) (see page 28)		
31	21	64	REVEREND MACCO WOODS & THE CHRISTIAN TABERNACLE CONCERT CHORUS (see page 28) (see page 28)		
32	33	4	RODNEY PRISTON WITH THE VOICES OF DEBARANCE (see page 28) (see page 28)		
33			SUPREME ANGELS (see page 28) (see page 28)		
34			BRIGHT STARS (see page 28) (see page 28)		

Wide World of MIDEM Catches the Range of Music Activities

Wide Rights To Elton John Tunes Deal To EMI Music

CANNES—The EMI Music Publishing group of companies in London has clinched one of the major publishing deals of MIDEM here with a deal involving future product of Elton John and his lyricist partner Bernie Taupin.

The deal, of immediate effect and including original tracks of John's upcoming album on his Rocket label, is for the world outside the U. K., South America and Eric.

Ros White, EMI music managing director, concluded the deal here after negotiations with John Reid, John's manager and chairman of John Reid Enterprises. A separate deal for Big Pig Music, the John-John company, for the Australian market was finalized at the same time with Frank Dundas of Castle Music, an EMI-owned publishing subsidiary.

It was also announced that Brian Hopkins is to be general manager of EMI GEMS EMI Music's new label, formed as a result of the takeover by EMI of Screen Gems Inc. Hopkins was assistant manager of the EMI Publishing group in London.

WAS IT EDISON OR CROS?

PARIS A traveling exhibition of 300 phonographs and gramophones owned by collectors has started its journey across the south of France to commemorate the centenary of the invention of the phonograph by the Frenchman Charles Cros. The French, while admitting that Thomas Edison was very much involved, nevertheless consider Cros the inventor of the gramophone.

The traveling exhibition has been organized by the Museum of the Phonograph and Mechanical Music in St. Maxime. Every exhibit is accompanied by an explanatory note in French from Montpellier to Menton, staying in each town on the way for 10 days. Its schedule includes exhibits for MIDEM week.

French Project To Aid Instrument Mfrs.

PARIS—The French Minister of Industry and Research, Michel Mitrano, is preparing a project bill to be approved by the government and parliament, will set up a new musical instrument industries development fund.

At this time, apart from Selmer and its production, there are practically no French musical instrument manufacturers. Rameau builds pianos, without help from the state it is almost sure to disappear.

Most instruments are imported from Germany or Japan and as the government of music education in France is now particularly fast, most of the musicians have to rely on foreign-made instruments.

The Pigalle quarter of Montmartre has become a place of musical instrument activity. In the last 10 years almost a dozen shops have been opened. They are doing well, but a variety of imported instruments of all kinds.

There is no doubt, however, there is a need to build up the French musical instrument industry and its

N. ERTEGUN TO CHAIR IMIC PANEL

CANNES—Nesuhi Ertegun, president of WEA International, has been tapped by Billboard Publications to moderate a panel of top international music industry executives who will discuss and debate problems and challenges confronting the industry, at the 7th International Music Industry Conference (IMIC).

Ertegun's role in the conference, scheduled for May 15-18 in Amsterdam, was disclosed by Billboard Magazine publisher, Lee Zito, to a gathering of more than 200 international music industry leaders attending a special Billboard reception at the Martinez Hotel here during MIDEM.

The attendees, including MIDEM head, Bernard Chevy, heard from Zito that IMIC, which is held under the aegis of Billboard Magazine, Music Week (U.K.) and Music Lab (Japan), is an essential complement to MIDEM.

Zito also pointed out that significant industry developments and initiatives, including the campaign that led to the Geneva antipiracy convention, had sprung from previous IMICs.

Cannes Topics: Legal Problems, 'Direct' Pressing

CANNES—Legal problems confronting the audio industry, and the emerging home videogram market, and a dramatic new step in disk pressing and production were among important "issue and belts" topics at the 11th MIDEM.

International lawyers metopen day in earnest debate about the problems embroiling the global industry, including such questions as who are "legal" copyright owners and what new rights might be needed for the consumer video, programming now being developed.

They talked also, although somewhat inconclusively, about whether special legal treatment should be given to these works, or whether the law as it is applied to films could be extended to cover videocassette or video disk.

The new pressing/production breakthrough eliminates the use of paper labels and engraving directly on the disk, allowing a saving of at least 8%, according to Pelgrims de Bigard, president of the Societe Francaise du Son and the Belgium Fabedisa company.

Though similar methods have appeared before, this has one vital difference. While the other systems are limited to injection pressing, only the new \$3,000 machine can be used for compression pressing as well.

FIRST REFUSAL

Magnet Signs Distrib Pact With U.A. for U.S. Market

CANNES—Magnet Records, the independent U.K. label set up by Michael A. Levy three years ago, has signed a long-term distribution deal with United Artists in the U.S.

The deal was announced at MIDEM here when it was stressed

that there will be no automatic U.S. release of all Magnet product, though U.A. will have first refusal on all product.

Levy says: "To have a forced release system would not necessarily benefit either company. To force a 'pure' release into a situation which they cannot get behind is no good. If U.A. under the deal doesn't want to take a record, then we can go to another company."

Magnet achieved immediate success in the U.K. with "My Coo Ca Choo" by Alvin Stardust in 1973, which sold more than a million worldwide. From October, 1973 to January, 1976 some 50 Magnet singles were released, 18 of which made the U.K. chart. Five out of 10 Magnet also charted.

Magnet artists involved are: Guys 'N' Dolls, Alvin Stardust, Peter Shelly, Susan Cadogan, Silver Convention, Adrian Baker and Stevenson's Road.

Artist: Moggi, U.A. president, says he was particularly excited about an album by Young and Moody, produced by Roger Glover, formerly of Deep Purple. He added, "There are some U.K. acts who can be broken in the U.S. here Britain."

"Our deal with Magnet, and with Don Arden's Jet Records from the U.S. is part of my theory that if you are going to be a record company then you should be a big one. But I want to increase the volume through deals with independent companies. My way of setting a deal is to be unorthodox because I do it by personal relations with the man running the company, not the artists, who after all tend to come and go. Company bosses remain."

He also believes there could be U.S. success for new Magnet signing, singer Chris Rea.

South Africa Promo

JOHANNESBURG—WEA South Africa has launched a major promotional and marketing campaign for some of its black as well as white artists under a program entitled "Make Yourself Heard With The Music Of The People."

The program features Jimmy Cok's "Folios My Mind," The Melodians' "Black Man's Rhythm," "Mikella," Herbie Mann's "Reggae 'N' Jazz," and two local acts: Malombo's "Pepe Pele," and "Broken Shells," a dance LP.

Otterstein Sets Tabaris Venture

HAMBURG—Juergen Otterstein, director of WEA until March 31, has set up his own company, Tabaris, with singer, producer and composer Gunter Gabriel. Otterstein is to promote Gabriel in all his musical activities.

Gabriel, a Hansa artist in Berlin, has written a string of hits including "Wenn Du Denkst Du Denkst," "Ein Sonntag Im Mann" and "Willy Klein, Der Fernseh-Mann." While he would still continue as a link with the Mervyn Conn Organization, Tabaris will sign other artists and will also set up a music publishing arm in Hamburg.

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New Music Ties With East

Continued from page 3 noted and further talks will be held in Paris in April at the recorded sound centenary celebrations.

A further tie of more immediate interest was sealed by I.M. Music Publishing of London to represent the publishing rights of all Russian non-classical material in the U.K. This was finalized by EMI Music managing director Ron White with Julia Gaidukova and Nikolay Yonchinn of VAA, the Soviet copy-right agency.

White said the three-year Pact springing from a general Russian interest in promoting cultural cooperation both ways and that he looked for more exchanges in the future.

White said it had been as yet impossible to estimate the commercial possibilities of the Russian product, but his company would be hearing much of the material in London and in Moscow.

But, added, "The Russians are writers of great melodies and there is no reason why they shouldn't make chart music in the U.K."

The main IFPI meeting, presided over by Roger Lindberg of Finland, dealt also with the centenary program, which will run through

1977 to commemorate 100 years of recorded sound.

Plans, mostly complete, are still being added to including a special color film to be shown for the first time in Salzburg 22. Directed by James Archibald, it is specially tailored for television networks and lasts 25 minutes, with two break points. It underlines what Lindberg calls "the turning point of humanity brought about by the possibility of recording the human voice and sound."

Confiscate Pirate Ship Equipment

ROTTERDAM—Dutch police officials have confiscated the transmission equipment of former Dutch pirate radio station Vrolijkheid. The equipment was aboard the ship Angels in the harbor of Ridderkerk, near Rotterdam.

The confiscation, said to be "a precaution," was ordered by public prosecutor J.M.C. Pieters, of Amsterdam.

The ship was previously called Melo-2 and was the supply ship of former Dutch pirate station Radio Noordzee, which broadcast from Melo-2. The Noordzee transmission equipment was put under seal by Dutch authorities two years ago.

Owners of both ships are Erwin Menster and Edwin Bollier from Switzerland. Recently they said they had sold Melo-2 to an unnamed African country (Billboard, Nov. 13). But according to the public prosecutor the confiscation of the Veronieuwde Melo-2 was the result of strong rumors that Menster and Bollier intended helping Sylvain Tack, Belgian owner of pirate radio station M-A.

International Turntable

Pran Gohil has been appointed managing director of Power Exchange Inc. U.K. company and executive vice president of Power Exchange Inc. U.S. company. He joins from Chappell, where his most

CBS Bumps EMI As U.K. Singles Leader

LONDON—For the first time, quarterly sales surveys were released by the British Music Retailers' Bureau five years ago. I MI has lost its traditional dominance of the U.K. singles market.

In the important last quarter of 1978 EMI was forced to slip the top position to CBS, whose winning first-streak gave it a 20% share and a commanding lead over the British major which could only muster 14.8%.

The figures reveal that by comparison with the last quarter of 1977, CBS market share improved by 17.1% while EMI's declined by 22%. In the first sales survey for October-December published five years ago, earlier surveys were devoted to short performance only. EMI claimed 26.6% of the singles market and CBS accounted for a mere 6.5%.

The degree of success generated by the U.S. company in the last quarter can be gauged by the surveys of labels which show that CBS and second place Epic between are accounted for a larger proportion of

sales through all business 3,000-point shops than the next 100 labels. Bell, Sire, EMI and Philips.

But March 8, CBS succeeded in toppling EMI in the singles survey. The U.S. company still has a long way to go to come anywhere near EMI's continuing supremacy in albums.

The quarter ended with EMI grabbing a 21.7% album share, far ahead of CBS which claimed 9.9% and WEA with 9.6%.

EMI had nine album entries including first and second places with Glen Campbell's "20 Golden Greats" and Stevie Wonder's "Songs In The Key Of Life."

Bellaphon Predicts a Rise In Market Share

FRANKFURT—With the signing of three important new deals, Bellaphon Records of Frankfurt hopes to achieve a 40% share of the German record market.

Branco Zavanich, managing director, reports new contracts with Casablanca of Las Vegas, Chelsea Records of London and Eden Production, the organization set up by London-based Pierre Tubbs.

The savvy Casablanca and Chelsea together will bring us a plus of \$4 million a year. One man reason for our successful negotiations is that Bellaphon is the only company in Germany which is independent of an international combine. We match that status with an aggressive sales force and up-to-date marketing ideas."

International Sales Force Set By Virgin: Snips Tie With Anchor

LONDON—Virgin Records is to launch its own national marketing team by March 8 and has invited plans to go into a sales partnership with Anchor, with which it had had a sales agreement since August.

The new coincides with reports that the company is also seriously considering taking on established acts.

Handling Virgin, Caroline LCM and Oval produce, the new sales team will report to marketing manager Darrell Edwards and sales manager Ann Leeson. Candidates for the new jobs are currently being considered through the proposed size of the force has not been specified.

Virgin's arrangement with Anchor, both labels are pressed and distributed by CBS, was made in August. Virgin has paid a service fee for Anchor's work.

The two companies were due to join partnership Jan 1 with a joint sales unit, but now the arrangement is imperative for the company to develop its own sales force in order to have the facilities to cope with major new signings as well as establishing new artists.

The move comes at a time when Virgin has established a reputation for breaking new talent. Sales in November were 81% over the same period in 1977. The new arrangement is a heavy release schedule with product due from Mike Oldfield, whose single "The William Tell Overture" is due Feb 11 and Lou Reed's "Dream Walkers" due Feb 11. Reed is on an established artist roster.

International Turntable

Continued from page 3

Recent post was general manager of the publishing division and general manager of the special department. He moved to London a year ago from the head offices of Polygram/Phonogram International, Barm, Holland. He held a number of senior positions including regional manager of Phonogram International's operations in the Middle East, Far East, Australia and New Zealand.

Bob Kennedy, chief of Independent Radio Productions and of the ILR record label, is to be managing director of Broadcast Marketing Services in the U.K. He has previously been station manager at BBC, Radio Luxembourg and more recently with the Independent Broadcasting Authority as senior radio officer. He replaces Terry Bate, who left last fall. Bate remains a director of BMS and is employed as a consultant for the next two years.

Barry Long, who produced Stephanie de Sykes' Top 10 hits and Simon May's recent chart "The Summer Of My Life," has resigned as ads manager of Bradley's Records. He is now concentrating on independent production, operating from his home and the ATV Music offices in London. His latest production is "The... The... Closest Thing To Heaven," which he cowrote with the singer and which reached the finals of the 1975 Tokyo Song Festi val.

Lind Beem, previous with B&B Records and for three years advertising director of the Rev. Advertising Agency, has been appointed director at Arakata, the artist management, production and publishing company.

of Straws, Be-Bob DeLuxe, Hudson, Pat and Pat Travers. He will be responsible principally for the music publishing, in the special department, with the company for two years, also becomes director. Manager of Pat Travers and Jules Priest, he is to handle the artist management.

A third Arakata appointee, financial controller Martin Dolan, becomes a director of the U.S. companies which joined the U.S. independent record companies. Dolan joined from the financial news department of the Reuter news agency in London.

Laurie Dunn is new international manager for Virgin in London. He was formerly assistant to the previous holder of the post, Milena Comfort, and was earlier general manager of WIA in South Australia.

John Parker is the new assistant head of regional promotions at CBS, U.K., reporting to department head Graham Houghton, and will assist in organizing regional promotional and handle the promotion departments mailing. Bob Herman replaces Parker having been his assistant for two years. Sebastian is now in London's job from Loughborough University where he was a campus radio station.

Graham Mabbitt has been appointed to the new position of marketing and with the company since its inception. He will be responsible for coordinating all regional production, marketing and promotion. Mabbitt is a former sales manager at Arakata, the artist management, production and publishing company.



CBS ISRAEL PRIDE—The CBS Israel Tel Aviv facility became the country's first vertically integrated record plant with the completion of a photographic department in December. Production has grown from 20,000 mono per shift in 1964 to 130,000, as a vinyl component department 4 color letter printing press was added. From left are plant manager Zvi Davidson, photo/plant department manager Meri Weinstein, Simon Schmidt, CBS international regional director, Eastern Mediterranean, and Daniel Yadin, CBS Israel director of operations.

MULTI-NATIONAL

Tv Specials Hype For U.S. Artists On Tour

ANILWERP—A move of international vision in the form of radio television specials is coming for U.S. artists engaged on European tours.

Warner Bros. singer Linda Ronstadt was the first to benefit during the tour, last year and RCA's Visitors Hall and Oates are also in line for some additional coverage.

The man involved in getting a number of national tv specials is Clive Woods, who runs his own International promotion company based here, specializing in supporting record company drumbeating of U.S. and U.K. acts playing the European-Scandinavian circuit.

Woods had been involved on behalf of artists in some joint production arrangement, between Swedish and Danish Tv. He put the idea of a Norwegian, Sweden, Denmark, Finland and Iceland special featuring Linda Ronstadt, to Lars Bergh, light entertainment head of Swedish Tv. It received the go-ahead, but limited studio facilities in Sweden require bookings to be made up to a year in advance and nothing could be laid on to fit in with the artist's working schedule.

Woods then persuaded the Norwegian to pick up a filmed special, being made by Ronstadt for WDR Tv in Cologne as part of a rock series.

The countries took the special on payment of a facility fee which lightened the production cost for the German station and also enabled the singer to be paid not only what

Woods would like to pay for the show, but also for the production fee, she does the same, says the production, but "also for the fact that he had been paid to visit the U.S."

He had a chance to be involved in a special on a similar line was mounted in the studio of Ronstadt, Sweden, Denmark, Norway, which means production costs have been covered, and Switzerland. Negotiations will delay in finding the show in Sweden and Holland.

The U.S. do's his show and up a fee, something which Ronstadt, but the likelihood of outside those terms, which she has already taken the show, and the chances of collection, additional come that much greater.

According to Clive Woods, acts under consideration for similar filmed shows include Fleetwood Mac, Bread, and Bruce.

'Save Whales' Goal Of Concert Set For Tokyo

TOKYO—The Red Cross Japan with the "Save the Whales and the Dolphins" will be held in the Harumi Fair Grounds here in April. The event will be a concert and a conference held by the Japanese Red Cross and the Japanese Whales and Dolphins Association.

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WORLDWIDE SYNCHRONIZATION Assesses 64-hour Rock Special Set

LOS ANGELES The most thorough rock radio documentary covering 64 hours of radio programming has just been completed by CHUM Group, Toronto, and broadcast around the world. The Evolution Of Rock Music That Made The World Go 'Round', the documentary in a series of chapters has been featured again a week since last September on the group's stations—CJCH (Halifax), CHUM in Toronto, CFT in Peterboro, CFUN in Vancouver, and CFTM in Regina, Saskatchewan, and CKLL in Kingston. The documentary marks a dramatic move by the Canadian operator into radio syndication waters, using it in direct competition with the Chennault Enterprises' history "The History Of Rock And Roll" hour documentary that was broadcast around the world a few

years ago. Drake-Chenault is attempting to jump its radio documentary at quarters in Los Angeles, but production difficulties have delayed for

the CHUM Group documentary three years in composition. The show was written by Ritchie Kline, who typed 250,000 words on the show, which was then adapted radio by Bill MacDonald with Ben Brownlie and Pat Withrow. Kline, a former American air personality, hosted the show, which was adapted by Warren Confort, as did by Bob McMillan, Zeke Zedeck, and Gary Milmine. Artist interviews and music research were handled by Robert Wright, with assistance from Nancy Krantz. Robert Wood, program director of CHUM, spearheaded the docu-

mentary project. Last week, CHUM was mailing information on the show to some 1,000 radio stations in the U.S. Already, several Top 40 stations in a major U.S. radio chain have expressed interest and Wood believes deals will be signed within the next few weeks.

The documentary is totally U.S. oriented "because that's where rock music developed. We realized the show for American programming. While we've had some great record artists in Canada we wanted the documentary to be an accurate history of rock and roll in Canada had little part in the early history of rock."

A special four-hour introductory chapter starts the documentary; it features the first Berliner disc. The show has a medley, Glenn Miller with "In The Mood," Frank Sinatra with "People Will Say We're In Love" and others. Wood points out that stations don't have to play this segment if they don't want to, instead they can start with the 1955 chapter that features such as Bill Haley with "Rock Around The Clock." The show is in 20 three-hour chapters. When available, the music is in stereo. The show will be provided on disks.

The CHUM Group has been involved in radio syndication for some time. Kline, who has worked for stations as WIBC in Philadelphia and WIBC in Indianapolis, also hosted "The Story Of The Beatles," that was broadcast on more than 400 radio stations around the world.

"The Evolution Of Rock" is being offered on an exclusive market basis and can be either aired in chapters or in one 64-hour span.

IDEM Produces Deals

Continued from page 1
handcuffed children midway high MIDEA Anka's non-appearance provoked a severe confrontation with the Variety Club, charging Anka of acting "dishonestly and unbecomingly." At a press conference initially held to announce United Artists' deal with Magnet Records, a United Artists Mogul said he could not explain for Anka's non-appearance. But he announced that he would pay \$200,000 to the Variety Club to compensate Anka's failure to appear.

Label Daring Odd Marketing

NEW YORK Barbara Markay, who is also recording artist for Hot Box Industries, Inc., has had a unique way to market her new album through newswires sales of mail-order ads in glossy magazines.

The LP "Hot Box" will be distributed by the publisher, Distributors, Inc., which distributes such magazines as *Rolling Stone* and *Cameo* as well as a number of sports and special-interest publications, says Markay.

The LP is expected to hit the market about the middle of the month with a retail price of \$4.95. The LP will be available to anyone containing the LP.

Closeup

EAGLES—Hotel California, Avylum 7E084.

This is not exactly a concept album, but the bold metaphor of pull-falls waiting at the top of L.A. rock'n'roll success underlines several of the most ambitious and successful songs on this week's platinum No. 1 LP.

The current number four and climbing single from the album, "New Kid In Town," is on its literal level a basic tale of the fickleness of high school flake status.

But the situation it describes makes a lot more sense as a symbol for the all too common phenomenon of the rock media rooting for the latest hot newcomer to emerge from the underground and then rapping the musicians for their established style while pumping up enthusiasm for the latest fad.

The title cut, set as the next single and the theme of the jacket design, is of course a symbol for the treacherous pleasures of the good life in California. It uses poetic simile to indicate how materialism and easy-besom can cast artistic ambition and vitality.

"Hotel California" is a long song, but it has its own style. The Spanish flavor and nonchalantly ominous chord progressions all tend to recall the bigger art-songs of Procol Harum such as "Conquistador" and "White Shade Of Pale." But with real-life California imagery replacing the self-consciously literary flair of Procol's lyrics.

Following "Hotel California" and "New Kid In Town" as the third cut inside one of the LP's a relatively hard-driving rocker "Life In The Fast Lane," which also comments on the mixed-up lifestyle that successful rock creators have to keep from tempting them into destruction.

These three songs can be seen as something of an "L.A. Rock Life Cycle." Closing side one is a superb love ballad in the rueful mood of "Long Road," which is bound to emerge before the end of the year as yet another major single from the LP.

"Wasted Time" deals with the hurt of a woman who can no longer hold her man after a long relationship and has only the learning process of her past experience to show for the affair.

"Wasted Time" brings in the title of the last Sharp single section arranged and conducted by Jim Fidi Norman who also co-wrote the song with Eagle Don Henley. A short, pretty strong instrumental replete with the kind of open, airy feel.

The other extensive use of string fills on the LP is in the final number. The Last Resort, another ambitious, longish symbolic commentary of the quality as a flawed paragon, is cut quite as gripping as "Hotel California."

The three other full-scale songs making up side two are midtempo-slow ballads that make various intriguing statements on love. Probably the most successful, with its loopy, countryish melody and direct, meaningful lyrics is "Try And Love Me."

"Victim Of Love" is semi-rock that makes satire, but sensibly, comment about self-victimizing lovers at love. "Pretty Mads All In A Row" represents lead pants and a wish in his softer, change-of-pace writing style for a song that uses nursery rhyme lines to evoke the loss of a love and its innocence.

As for the five Eagles songs on the LP, at times with outside help



REGENCY PARTY—Gathered together at a reception given for Mark Meyer-son at New York's Regency Hotel to announce his promotion as vice president of ABC Records are, from left: Leonard Goldenson, chairman of the board of the American Broadcasting Co.; Mervyn, J.R. Robinson, chairman of the board, ABC Records; and Elton Rule, president of ABC.

New Companies

Mirson Music, newly acquired member of the Moonstone International Records Group, has been formed in Los Angeles to perform the publishing duties of the songwriting/production team of Jeff O'Connell and Mike Perko. Location of firm is at P.O. Box 946, Hollywood, Calif.

Carees Records formed in Los Angeles, a former Beat Records, Inc. in Dexter and Wanda Griffin. Initial release will be a duo-solo single by Dexter and Wanda, "Past, Present & Future" with an album to follow. Offices are located at 1493 Stearns Dr., (213) 936-5393.

Bareback Records formed in New York City with Stephen Metz, president, and Alan Rosoff as executive vice president. Firm also owns two music publishing companies, Intercontinental (ASCAP) and Bareback (BMI) Offices are at 1630 Broadway.

New Testament Music and New Testament Productions formed by Dr. Ken L. Green, president of gospel label Orange. Offices located at 235 E. Gosco Grove, Pasadena, Calif.

Convicted Record Thief

Continued from page 3

He said that while passing the Westwood store, he saw a person booting tapes out of a second-floor window to a waiting party in the alley below. Stories which appeared exclusively in Billboard describing in detail the thieves' modus operandi and "whetted the appetites" of other shoplifters, he claimed.

Clohessey's wife, appearing as a defense witness, said her husband

all song lead vocals on their own material.

It makes it all the more impressive that the group maintains such a distinctive overall style, with floating, ethereal vocal harmonies and slide guitar licks kept moving along by Don Henley's precision drumming.

Also the group's multi-instrumental command on guitars and keyboards, enables it to provide the bulk of its own backing with a pleasing variety of counterpoint lines and textures, within the overall style, another major plus for the Eagles.

was currently employed as a sales- man and delivery man for Top Line Records Distribution, Long Island City, N.Y., at \$180 weekly. She said she was never aware her husband was pilfering LPs, but thought he was a record salesman. She stated that her husband had a record store at one time in the Greenpoint section of Brooklyn.

In a prior hearing late in December last year, Deputy District Attorney Michael Marcus stated that Clohessey had been working for Ram Records, which he said was operated by Joseph Gentile, a reported member of the Colombo family, prominent in crime in the East.

Fitzgerald, at that time, told the court that Clohessey had no link with organized crime. In both this December hearing and last week Fitzgerald stressed that his client wanted to deny, as a reported member of the Colombo family, a security consultant.

In December, Clohessey previously stated he was working for a Santa Monica, Calif. record

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Watch for additional details on topics and speakers in the pages of Billboard, Music Week, and Music Labo.

REGISTRATION

Early bird registration fee (before February 5) is \$300 per participant. Regular registration fee (after February 5) is \$400. Fee includes all sessions and meal functions scheduled, work book materials, and special events. Spouse registration is \$150. Special activities are scheduled for registered spouses.

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CROCE JIM The All Stars LP Atlantic 31121	16 90
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CROCE JIM The All Stars LP Atlantic 31196	16 90
CROCE JIM The All Stars LP Atlantic 31197	16 90
CROCE JIM The All Stars LP Atlantic 31198	16 90
CROCE JIM The All Stars LP Atlantic 31199	16 90
CROCE JIM The All Stars LP Atlantic 31200	16 90

AREA NEGLECTED

LOS ANGELES Spring River Recording Products, a new record label/publishing house production firm, established in Portland, believes the Pacific Northwest is on the verge of a creative boom. "We have hundreds of groups here," claims Douglas Snyder, the firm's president and founder, "and they have been neglected." Snyder says the Pacific Northwest is drawing artists from all parts of the country.

Snyder predicts the area will be-

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new products. The following configuration abbreviations are used: LP—album; BT—8-track cartridge; CA—cassette; R3—open reel 3 1/2; R7—open reel 7 1/2; Q1—quadasonic album; Q7—quadasonic open reel 7 1/2; Q3—quadasonic 8-track cartridge; Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Type duplicator/markers appear within parentheses following the tape manufacturer number, where applicable.

HARRISON DON BAND Don Harrison Tonight LP Atlantic 31081	16 90
IAN JAMES Mischief Time LP Columbia 33-440	16 90
INDIGO Deep In My Soul LP Warner Bros. 50-991	16 90
JEFFERSON AIRPLANE Flight Log 1965-1970 LP Warner Bros. 50-992	16 90
JONES JACK Ash Rufus LP Atlantic 31082	16 90
JONES JACK Ash Rufus LP Atlantic 31083	16 90
JONES JACK Ash Rufus LP Atlantic 31084	16 90
JONES JACK Ash Rufus LP Atlantic 31085	16 90
JONES JACK Ash Rufus LP Atlantic 31086	16 90
JONES JACK Ash Rufus LP Atlantic 31087	16 90
JONES JACK Ash Rufus LP Atlantic 31088	16 90
JONES JACK Ash Rufus LP Atlantic 31089	16 90
JONES JACK Ash Rufus LP Atlantic 31090	16 90
JONES JACK Ash Rufus LP Atlantic 31091	16 90
JONES JACK Ash Rufus LP Atlantic 31092	16 90
JONES JACK Ash Rufus LP Atlantic 31093	16 90
JONES JACK Ash Rufus LP Atlantic 31094	16 90
JONES JACK Ash Rufus LP Atlantic 31095	16 90
JONES JACK Ash Rufus LP Atlantic 31096	16 90
JONES JACK Ash Rufus LP Atlantic 31097	16 90
JONES JACK Ash Rufus LP Atlantic 31098	16 90
JONES JACK Ash Rufus LP Atlantic 31099	16 90
JONES JACK Ash Rufus LP Atlantic 31100	16 90
JONES JACK Ash Rufus LP Atlantic 31101	16 90
JONES JACK Ash Rufus LP Atlantic 31102	16 90
JONES JACK Ash Rufus LP Atlantic 31103	16 90
JONES JACK Ash Rufus LP Atlantic 31104	16 90
JONES JACK Ash Rufus LP Atlantic 31105	16 90
JONES JACK Ash Rufus LP Atlantic 31106	16 90
JONES JACK Ash Rufus LP Atlantic 31107	16 90
JONES JACK Ash Rufus LP Atlantic 31108	16 90
JONES JACK Ash Rufus LP Atlantic 31109	16 90
JONES JACK Ash Rufus LP Atlantic 31110	16 90
JONES JACK Ash Rufus LP Atlantic 31111	16 90
JONES JACK Ash Rufus LP Atlantic 31112	16 90
JONES JACK Ash Rufus LP Atlantic 31113	16 90
JONES JACK Ash Rufus LP Atlantic 31114	16 90
JONES JACK Ash Rufus LP Atlantic 31115	16 90
JONES JACK Ash Rufus LP Atlantic 31116	16 90
JONES JACK Ash Rufus LP Atlantic 31117	16 90
JONES JACK Ash Rufus LP Atlantic 31118	16 90
JONES JACK Ash Rufus LP Atlantic 31119	16 90
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JONES JACK Ash Rufus LP Atlantic 31198	16 90
JONES JACK Ash Rufus LP Atlantic 31199	16 90
JONES JACK Ash Rufus LP Atlantic 31200	16 90

DCING CARS Downward Tonight LP Atlantic 31081	16 90
REDDONE LEON Double Time LP Warner Bros. 50-991	16 90
ROBINSON SMOKEY Deep In My Soul LP Warner Bros. 50-991	16 90
ROSS DAVID An Evening With LP Warner Bros. 50-992	16 90
RUFUS featuring CHAKA KHAN Ask Rufus LP Atlantic 31081	16 90
RUFUS Rufus & Chaka LP Atlantic 31081	17 95
RUSH OTIS Right Place, Wrong Time LP Warner Bros. 50-991	16 90
SANTANA Festival LP Warner Bros. 50-991	16 90
SAWYER RAY Ray Sawyer LP Atlantic 31081	16 90
SCHRIEGER HELEN So Close LP Warner Bros. 50-991	16 90
SEALS SON Midnight Son LP Atlantic 31081	16 90
SIMPSON VALLERIE Keep It Simple LP Atlantic 31081	16 90
SLIK SLIK LP Atlantic 31081	16 90
SPITFIRE Mental Notes LP Atlantic 31081	16 90
STALLION Station LP Atlantic 31081	16 90
STREYTA Dre To Dre LP Atlantic 31081	16 90
TALLEY JAMES Blackjack Chance LP Atlantic 31081	16 90
THOMPSON Dre To Dre LP Atlantic 31081	16 90
TRAVIS Dre To Dre LP Atlantic 31081	16 90
WATSON GENE Paper Rose LP Atlantic 31081	16 90
WEATHERLY RYAN Pictures & Rhymes LP Atlantic 31081	16 90
WHEELS Deep Voices LP Atlantic 31081	16 90
WILLIAMS CAROL Lactic Laid LP Atlantic 31081	16 90
WILLIAMS DAN Midnight Symphony LP Atlantic 31081	16 90
WILLIAMS DON Visions LP Atlantic 31081	16 90
WINTERS BROTHERS BAND Winters Brothers Band LP Atlantic 31081	16 90
WRIGHT GARY The Light Of Sunda LP Atlantic 31081	16 90

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The Money Making Music Maker

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Entertains: 94% serve and use
fine wines and spirits. More than
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hosts more parties in a month
than most people host in a year.

Owens his own home: 66%
own their own homes. 22% worth
\$100,000 and up.

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top exec on the move... a music
trend setter.

Travels: Takes almost 7 air-trips
a year. Three times the national
average. 30% of those are out-
side the U.S.

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readers. 62% rented cars last
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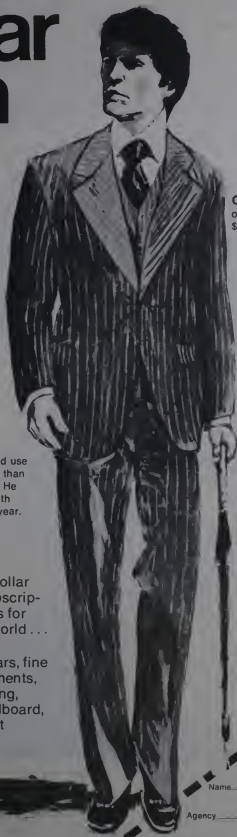
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The International Music/Record/Tape Newsweekly. (213) 273-7040



WEEK	DATE	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	WEEK	DATE	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	WEEK	DATE	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)
7	10/2	12. TORN BETWEEN TWO LOVERS -Mary McGarry (John Farrar, Bob Shriver) P. Terrell P. Jarell (Mercury/Capitol)	40	5/1	5. THE THINGS WE DO FOR LOVE (Philly)- (Joe Raposo, M. J. Murphy, M. J. Murphy) WB	79	2/2	2. FEEL THE BEAT (Everybody Dance) -Steve Perry (David Byrne, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
2	1/16	16. CAR WASH -Rae Dene (Mercury/Capitol) M. J. Murphy MCA	45	7/7	7. CARRY ON VICTUARY SON -Laurie (Laurie, M. J. Murphy, M. J. Murphy) WB	78	3/3	3. SHAKY GROUND -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
3	3/3	3. DADDY -Rae Dene (Mercury/Capitol) M. J. Murphy, M. J. Murphy, M. J. Murphy, M. J. Murphy WB	39	10/10	10. LIKE TO DO IT -E. & The London Band (M. J. Murphy, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	77	5/5	5. HAIL! HAIL! ROCK AND ROLL -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
6	NEW KID IN TOWN-Los Angeles (David Byrne, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	39	42	42. MOODY BLUE/SHE THINKS I (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	76	6/6	6. DARLIN' DARLIN' LOVE -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	
5	11/1	11. HOT LINE -Los Angeles (David Byrne, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	41	5/5	5. IN THE MOOD -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	85	2/2	2. REACH -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
8	BLIND BY THE LIGHT-Mary McGarry (John Farrar, Bob Shriver) P. Terrell P. Jarell (Mercury/Capitol)	3	17	17. WHISPERS/CHERCHER LA FEMME SE (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	84	2/2	2. I GOT LOVE ON MY MIND -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	
9	10. LOVE THEME FROM "A STAR IS BORN" (Evergreen)-Barry Strum (Barry Strum, P. Jarell, M. J. Murphy, M. J. Murphy) WB	43	24	24. DREAMBOAT ANNIE -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	75	81	81. RIGHT TIME OF THE NIGHT -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	
2	10/2	10. I WISH -Los Angeles (David Byrne, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	44	11	11. DO IT TO MY MIND -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	86	5/5	5. DISCO LUV -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
11	11/1	11. ENJOY YOURSELF -Los Angeles (David Byrne, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	45	12	12. LONG TIME -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	89	2/2	2. SO INTO YOU -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
10	10/2	10. WALK THIS WAY -Los Angeles (David Byrne, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	46	13	13. BABY DON'T YOU KNOW -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	80	4/4	4. I DON'T WANT TO LOSE YOU (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
12	12/1	12. LOST WITHOUT YOUR LOVE -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	47	14	14. FANCY DANCER -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	79	83	83. YOU KNOW LIKE I KNOW -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
14	14/1	14. I LIKE DREAMIN' -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	52	47	47. WINTER MELLOW/SPRING AHEAD -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	91	2/2	2. HEY BABY -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
15	15/1	15. FLY LIKE AN EAGLE -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	58	58	58. SAY YOU'LL STAY UNTIL TOMORROW -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	82	82	82. BLESS THE BEASTS AND CHILDREN -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
16	16/1	16. WEEKEND IN NEW ENGLAND -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	66	66	66. KICKERBOKER PALACE -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	93	93	93. HERE IS WHERE YOU LOVE BELONGS -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
15	15/1	15. YOU MAKE ME FEEL LIKE DANCING -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	50	50	50. SORRY SEEMS TO BE THE HARDEST WORD -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	96	96	96. SPRING RAIN -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
16	16/1	16. SOMEBODY TO LOVE -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	51	51	51. I NEVER CRY -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	11	11	11. IF NOT YOU... I -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
17	17/1	17. JEANS ON -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	52	52	52. ONE MORE -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	94	94	94. LOOK INTO YOUR HEART -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
20	20/1	20. HARO LUCK WOMAN -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	53	53	53. 12 HAT -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	95	95	95. SOMETHIN' 'BOUT CHA -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
16	16/1	16. DANCING QUEEN -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	54	54	54. LOVE SO RIGHT -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	96	96	96. THAT'S THE WAY IT GOES -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
26	26/1	26. YEAR OF CAT -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	55	55	55. IT KEEPS YOU RUNNIN' -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	97	97	97. UP YOUR NOSE WITH A RUBBER HOSE -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
23	23/1	23. AIN'T NOTHING LIKE THE REAL THING -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	56	56	56. OS-ORILLIA (Part 1) -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	98	98	98. SPEND SOME TIME -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
25	25/1	25. NIGHT MOVES -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	57	57	57. HA CHA CHA (Funkin') -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	99	99	99. SORRY THAT'S THE TROUBLE -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
22	22/1	22. YOU BE IN MY SHOW -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	58	58	58. 9 FIVE -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	100	100	100. LOVE TO THE WAY -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
24	24/1	24. AFTER THE LOVIN' -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	59	59	59. DO WHAT YOU WANT, BE -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	20	20	20. MUSKAT LOVE -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
31	31/1	31. BOOGIE CHILD -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	60	60	60. DON'T GIVE UP ON US -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	21	21	21. TURN LOOSE OF MY LEGS -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
30	30/1	30. DON'T LEAVE ME THIS WAY -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	72	72	72. SAM -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	22	22	22. ASHES & SAND -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
31	31/1	31. SAVE IT FOR A RAINY DAY -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	73	73	73. I JUST CAN'T SAY NO -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	19	19	19. LOVE ME -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB
32	32/1	32. GO YOUR OWN WAY -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	63	63	63. MY GIRL -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB			
29	29/1	29. SATURDAY NIGHT -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	75	75	75. HERE COME THOSE TEARS AGAIN -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB			
30	30/1	30. TONIGHT'S THE NIGHT (Gonna Be Alright)-Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	65	65	65. BABY YOU LOOK GOOD TO ME TONIGHT -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB			
31	31/1	31. STAND TALL -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	67	67	67. C.B. SAVAGE -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB			
36	36/1	36. LIVING NEXT DOOR TO ALICE -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB	68	68	68. WHEN LOVE IS NEW -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB			
33	33/1	33. YOU GOT ME -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB						
34	34/1	34. LIVING THING -Philly (Steve Perry, M. J. Murphy, M. J. Murphy, M. J. Murphy) WB						

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales; 11-20 Upward movement of 4 positions; 21-30 Upward movement of 5 positions; 31-40 Upward movement of 6 positions; 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding pattern. This will be in some cases. Black out products which would normally move up by one star. In such cases, products will be awarded a star without the required upward movement above. *Holding industry Asian. Or Chicago, Calif. or other.

Sheet music suppliers are indicated by the following: WB = Warner Bros. Music; MCA = MCA Music; P = Polygram; S = Sony Music; R = RCA Records; D = Decca Records; E = EMI Records; B = Beggars Banquet; C = Capitol Records; G = Geffen Records; H = Harvest Records; J = Jive Records; K = Kama Records; L = Liberty Records; M = Mercury Records; N = New Line Records; O = Oricon Records; P = Polygram Records; Q = Q Records; R = RCA Records; S = Sony Music; T = Time Warner Records; U = Universal Records; V = Virgin Records; W = Warner Bros. Music; X = X Records; Y = Y Records; Z = Z Records.

Three PB: CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPP = Columbia Pictures; DMC = Frank Music Corp.; HMK = Hansen Pub.; HNM = Iron Mountain; MCA = MCA Music; P = Polygram; S = Sony Music; R = RCA Records; D = Decca Records; E = EMI Records; B = Beggars Banquet; C = Capitol Records; G = Geffen Records; H = Harvest Records; J = Jive Records; K = Kama Records; L = Liberty Records; M = Mercury Records; N = New Line Records; O = Oricon Records; P = Polygram Records; Q = Q Records; R = RCA Records; S = Sony Music; T = Time Warner Records; U = Universal Records; V = Virgin Records; W = Warner Bros. Music; X = X Records; Y = Y Records; Z = Z Records.

HOT 100 A-Z (Publisher-Licensee)



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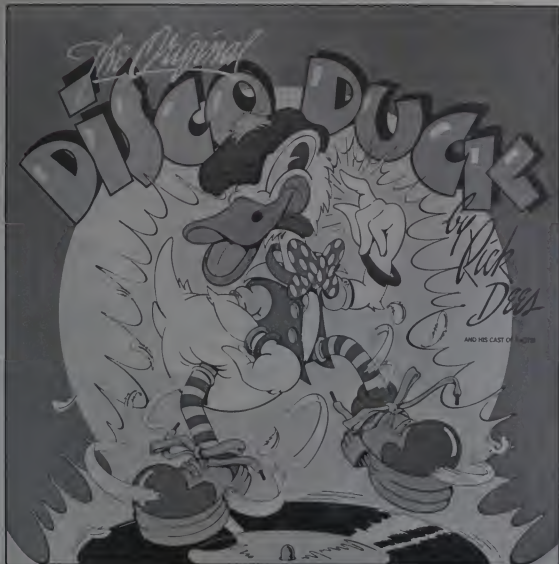


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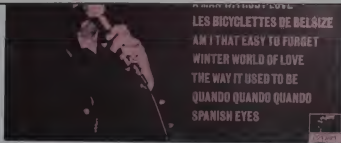
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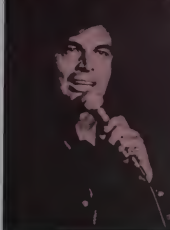
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